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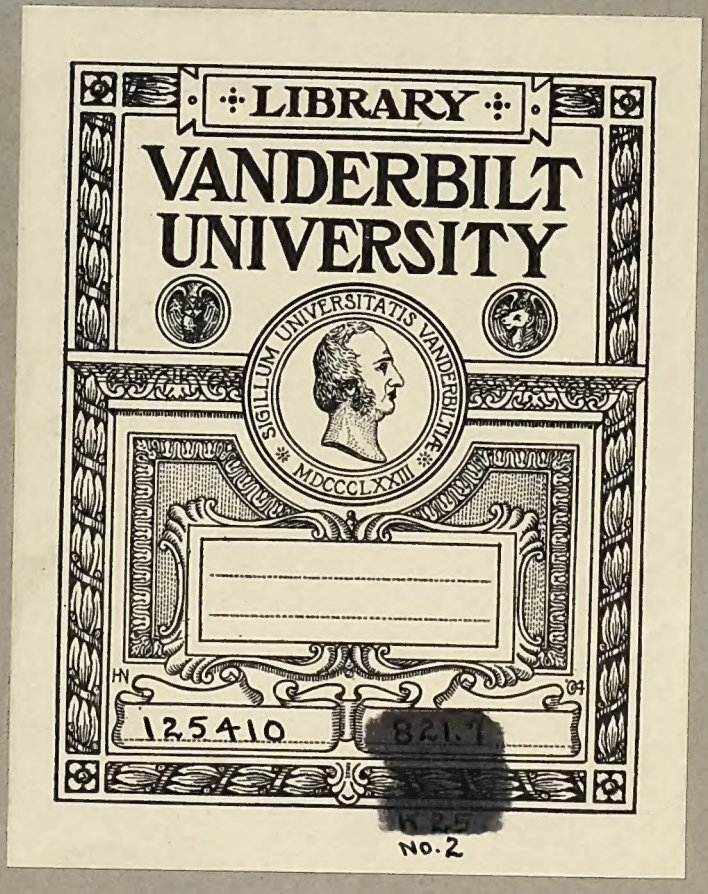

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Shelley in Rome, from a painting by Joseph Severn

Shelley in Rome, from a painting by Joseph Severn
presented to the Keats-Shelley Memorial by Arthur Severn

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No. 2.

BULLETIN AND REVIEW

OF THE

KEATS-SHELLEY MEMORIAL

ROME

EDITED BY

Sir Rennell Rodd and H. Nelson Gay

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The Keats-Shelley Memorial Rome

Since the publication of the *Bulletin of the Keats-Shelley Memorial Rome*. No. 1, the development of the Association has been most gratifying to its supporters, particularly in the line in which effort has been concentrated — namely the development of the Memorial Library and Archives. Furthermore the debt of the Association which amounted in 1910 to 8,500 lire (340 pounds) has been entirely paid off with the profits of the Special Matinées for the Keats-Shelley Memorial House in Rome, which were given on the 25th. and 28th. of June 1912, at the Haymarket Theatre under the auspices of the British Committee. The Matinées were arranged and organized by Mr. Frederick Harrison, and not only brought a substantial financial return, but served to secure many new supporters for the Memorial Association.

The Keats-Shelley-Byron-Hunt Library which has been founded in the Memorial House at 26 Piazza di Spagna, contained 1,000 volumes in 1910; it now numbers 4,000 volumes of which the following is the classified inventory: 180 volumes of Keats, 370 volumes of Shelley, 490 volumes of Byron, 110 volumes of Hunt, 70 anthologies, 2,780 volumes of biography and criticism, and works of reference. The Memorial Archives and Collection of Prints have been enriched in the last three years with many acquisitions of the first importance, among which the following groups demand special mention: original portraits of Keats bequeathed from the collection of the late Sir Charles Dilke; an original portrait of Keats, and documents found among the papers of Joseph Severn, presented by Severn's daughter, the late Mrs. Eleanor Furneaux; letters found among Trelawny's papers, presented by Trelawny's son-in-law and daughter, Col. and Mrs. Call. A number of other equally important gifts will be found recorded in the following pages of the *Bulletin and Review*, and others still, which have been excluded owing to exigencies of space, will appear in the next number of this publication.

The British, American and Roman Committees have undertaken to procure each a sum of not less than forty pounds annually for five years for the purchase of books. The growth of the library will eventually necessitate the occupation of another floor of the Keats House for Memorial purposes; but as this floor now brings in a substantial income to the Association, a sinking-fund must be accumulated before this further expansion can be

undertaken. To this end the Executive Committee will submit a plan of action to the Members of the Association in due course.

The Officers of the Executive Committee have organized a literary association which has arranged two series of lectures and readings held at the Memorial rooms during the past two winters. Permission to read in the Library is granted to visitors on application to the Executive Committee, and the Keats-Shelley-Byron-Hunt collection of books, which has been accurately catalogued, has already been of important service to writers who have worked in Rome on English literary biography and criticism. Upon the four poets mentioned the Memorial now offers better facilities for study than any library outside the British Museum.

THE EXECUTIVE COMMITTEE.

Rennell Rodd, Chairman. — **H. Nelson Gay,** Hon. Secretary and Treasurer.

Further details regarding the Memorial can be obtained from the Honorary Secretaries: *British Committee,* Harold Boulton Esq., 64 Cannon St. London, E. C. *American Committee,* Robert Underwood Johnson Esq., The Century Magazine, Union Square, New York City. *Roman Executive Committee,* H. Nelson Gay Esq. Palazzo Orsini, Rome.

How Shelley approached the Ode to the West Wind

By H. Buxton Forman

In the fourth volume of Mary Shelley's first collected edition of her husband's poetry, issued in 1839, she printed a group of fragments of which the tenth is given as follows: —

> What art thou, Presumptuous, who profanest
> The wreath to mighty poets only due?
> Even whilst like a forgotten moon thou wanest,
> Touch not those leaves which for the eternal few,
> Who wander o'er the paradise of fame,
> In sacred dedication ever grew:
> One of the crowd thou art without a name.
> Ah, friend, 'tis the false laurel that I wear;
> Bright though it seem, it is not the same
> As that which bound Milton's immortal hair;
> Its dew is poison and the hopes that quicken
> Under its chilling shade, though seeming fair,
> Are flowers which die almost before they sicken.

The eleventh fragment in this same group is a very curious mixture, partly derived by Mary from the same obscure source as the tenth, but mainly from some other source. It reads thus: —

When soft winds and sunny skies
With the green earth harmonize,
And the young and dewy dawn,
Bold as an unhunted fawn,
Up the windless heaven is gone —
Laugh — for ambushed in the day,
Clouds and whirlwinds watch their prey.
And that I walk thus proudly crowned withal
Is that 'tis my distinction; if I fall,
I shall not weep out of the vital day
To-morrow dust, nor wear a dull decay.

It is open to question whether one so keen as Mary, and with such an intimate knowledge of Shelley's mind and methods, ever meant to give the first seven lines and the last four as a continuous fragment. Their appearance thus in her first edition of 1839 was quite likely to have been due to some misconception on the part of the printers; and her failure to divide the fragment into two may well have been a mere mechanical accident. Be that as it may, she appears to have seen in that very year the incongruity of the component parts as printed; and, when she issued her second collected edition, the last four lines were not given at all, either with the first seven or elsewhere. She thus abandoned what turns out be by far the more important of the two incongruous parts of her ostensibly continuous fragment No. XI as it first appeared in print. The gracious imagery and lovely cadence of the seven lines which did duty for the eleven, from the second edition of 1839 onwards, give them, obviously, far more beauty to justify a separate existence than the abandoned four lines can boast; but it is not as a separate fragment that the four lines are to be kept among our treasures with the information now forthcoming as to the way in which they were tortured and corrupted out of their true meaning and place. So far as Mary Shelley is concerned those four lines were

dead and buried. In the Shelley revival of which Rossetti's two-volume edition of 1870 is the most important symbol, the four lines had no place. It was after the issue of that invaluable contribution to Shelley literature that I was bitten with the desire, mainly on textual grounds, to make an edition with a different scheme ; and, while ransacking for material all editions of repute, I came upon those four tortured lines in Mary's first collected edition. In 1877, therefore, I restored them as a separate fragment, simply headed *Couplets*, to the mass of Shelley's authentic work; and Rossetti, in 1878, placed them in his three-volume edition at the end of Mary's fragment No. X of 1839 (No. XXIV of 1852) — the fragment beginning « What art thou » — shrewdly surmising that they belonged to it, and raising the question whether the word weep was not a mistranscription for creep. As the reader will presently see, both surmises were well founded.

The « What art thou » fragment had been printed in my edition with the heading *Fragment of Terza Rima: False Laurels and True*, apparently to emphasize my belief that the lines were not, as sometimes supposed, an incomplete sonnet.

Professor Dowden (Globe edition, 1890, p. 589) did not accept the union of the two fragments, perhaps for the same reason that influenced me in 1892, when issuing the Aldine edition, to-wit, that two consecutive couplets could form no part of a poem in *terza rima*, though he rejected the words *of terza rima* when adopting my title.

Professor Woodberry (Centenary edition, 1892, Vol. IV) also divorced the two fragments connected by Rossetti, placing one at page 86, headed *Laurel*, and the other at page 106, headed *Crowned*.

Mr. Hutchinson (Oxford Shelley, 1904, pp. 654-5) likewise accepts the divorce, printing the two couplets without distinctive title beyond their own first line, and giving as *The false Laurel and the*

True, after three other (unconnected) fragments, the thirteen lines which Professor Woodberry simply calls *Laurel.*

Mr. Locock, in his highly reputable edition of 1911 (Vol. II, pp. 267-8) reverts to the Rossetti arrangement so far as order is concerned, but gives to the thirteen lines the title of *Laurels* and to the two couplets none beyond the wording of their first line.

Not one of the five of us has had the courage to adopt Rossetti's beautiful textual suggestion, *creep* for *weep;* but that it is the right reading will presently be seen. I do not blame our five worthy selves for not departing from a sound if ultra-conservative principle, even though the temptation was so great as in the present case. Still less would I venture to criticize my revered friend for his admirable abstinence in keeping his text as he found it, while suggesting a better reading, and merely innovating so far as to join the two fragments frankly and print them as one.

All the time that this was going on, there was the divine poet turning over and over in his grave, so to speak, and shuddering at the mess his widow had stumbled into in consequence of his untidy drafting, and, latterly, wondering why Dr. Garnett did not put the whole thing on a proper footing, as he could have done if he had been minded to face the troubled source of Mary's two fragments, exorcise the demon of obscure confusion, and own to the world that, in one of the poet's note books forming the priceless gift by which Sir Percy and Lady Shelley had rewarded his friendship and substantial literary services, lay the key to the mystery, which key, indeed, he had literally had in his hand at Boscombe before he published his *Relics of Shelley* in 1862. The word *priceless* used above is of course purely figurative, because, at all events for the present, the *price* of the three note books has been adjudged to be the round three thousand pounds paid by Mr. W. K. Bixby,

plus commission, when the library of Dr. Garnett was sold and the treasure in question, bought for that generous collector, passed from this side of the Atlantic to the other. The sale took place on December 6, 1906; and after that event there was an anxious time during which one of my chief preoccupations was whether, and if so when, those note books (which I never saw till they were at Messrs. Sotheby, Wilkinson and Hodge's auction rooms, and of the possession of which by Dr. Garnett very few persons were aware), would find their way back to the land of Shelley's birth. After the lapse, to be precise, of two years and nine months, the books did find their way back to London; and by the beginning of October 1909 they were, through the kindness of Mr. Bixby, undergoing a scrupulous examination by me, with a view to the diffusion of the results among the five hundred or so members of the Bibliophile Society of Boston.

Some account of the contents of the note books was given in the briefest praticable manner in the auctioneer's catalogue of the Garnett sale; and it was no less an authority than Mr. Rossetti himself who prepared the few relative pages of the catalogue. When the books were in my custody I furnished the Treasurer of the Bibliophile Society with a much fuller, but still brief, account of each volume, with examples of the drafts etc. which they contain; and that account was circulated among the « Bibliophiles » in the Society's ninth year book, in 1910. In 1911 the whole results were set out in three of those luxuriously printed volumes for which the Bibliophile Society is renowned, and those volumes duly passed into the hands of the members, while a more restricted issue was printed for Mr. Bixby's own distribution as gifts.

One of the most protracted, arduous, and at the same time stimulating chapters in my dealings with the note books was the

examination of five pages in the earliest of them on which is written in pencil the draft of the first three stanzas of the Ode to the West Wind; and one of the most interesting incidents was the interpretation of the three pages on which the poet had been in labour with some quite regularly composed *terza rima* verses evidencing an unusually serious attack of the spleen. It was from these pages that Mary got, and set out with a reasonable degree of accuracy for 1839, the thirteen lines « What art thou » etc. and with an unreasonable degree of inaccuracy, even for 1839, the two couplets which have since undergone the vicissitudes related in this paper. The composition left unfinished on these three pages was conceived as a dialogue, whether between the poet and a personal friend or between two separate voices of the poet's own soul, who shall say? That there are two interlocutors actual or spiritual has been evident to most of Shelley's editors even from the thirteen lines, which have sometimes been set out accordingly with quotation marks.

There is no doubt that the indifference to Shelley's poetic merits evinced by his countrymen caused him far more chagrin than their attacks upon his political attitude or even his morals; and it was not a matter for much surprise to find him contemplating in the autumn of 1819 a poem in which his feelings on the question should be set forth with some pique. Hence, when I lighted (in the first note book) upon an abortive opening within a few leaves of the draft of the Ode to the West Wind, conceived thus: —

> And what art thou presumptuous boy who wearest
> The bays to mighty poets only due?
> The ivy tresses of Apollo's fairest
> Prophaning...

when I read on and found myself face to face with the matrix of those thirteen lines and those two couplets the distortion of which

lies at his widow's door, I felt such exhilaration as a boy of nearly seventy years may be excused for feeling « when a new planet swims into his ken » after he has been a « watcher of the sky » for nearly forty years. Here at length was Shelley protesting: here also was the supreme lyrist beginning to breathe the atmosphere of that divine ode, the progress of which cleared his soul of all taint of bitterness and told the world not only how solemnly he could sweep the lyre, but also how he could devise, shape, and castigate a new immortal song, and nourish it with a clear hope for his own poetry's future and the future of man; and finally how he could abide in patience the ultimate judgment of his race.

For full details of Shelley's fit of spleen and his struggle with a stubborn language and a stubborn metre, the curious must endeavour to consult a copy of the private book of the Bibliophile Society. It will suffice here to set out the *terza rima* verses evolved with one or two more rejected passages. Here are the verses in their last stage of development: —

And what art thou presumptuous who profanest
The wreath to mighty Poets only due?
Even whilst, like a forgotten name thou wanest
Touch not those leaves which for the eternal few
Who wander oer the Paradise of fame
In sacred dedication ever grew —
One of the crowd thou art, — without a name
Ah friend 'tis the false laurel which I wear
And though it seem like it is not the same
As that which bound Milton's immortal hair
Its dew is poison, and the hopes which quicken
Under its chilling shade, though seeming fair
Are flowers which die almost before they sicken
And that I walk thus proudly crowned withal
Is that I know it may be thunderstricken
And this is my distinction, if I fall

I shall not creep out of the vital day
    To common dust nor wear a common pall
But as my hopes were fire, so my decay
    Shall be as ashes covering them. Oh, Earth
Oh friends, if when my has ebbed away
    One spark be unextinguished of that hearth
Kindled in...

The most significant group of rejected readings offers the following alternatives after *thunderstricken:* —

And this is my distinction, if I fall
    It may not be ingloriously
That I stand forth
From the rest, huddled into the wide grave
Not to be huddled into the wide pit
Under the
I will not crawl out of this vital air
                Dear friend
If any spark be unextinguished there
When I am dead
If when this mortal [ ] has ebbed away
    One spark be unextinguished, do thou
Let spare...

A comparison of the first thirteen lines of the *terza rima* with the thirteen composing Mary's Fragment No. X shows that, apart from the omission of the initial *And*, there are but four misreadings, namely, (1) *moon* for *name* in line 3, (2) *that* for *which* in line 8, (3) *Bright though it seem it* for *And though it seem like it* in line 9, (4) *that* for *which* in line 11, and of these the introduction of the wholly unauthorized *Bright* is the only really serious matter. Of the two couplets, it will be seen, line 1 is simply line 14 of the *terza rima* draft, line 2 is made up from lines 15 and 16 of the same, line 3 is line 17, but with the misreading *weep* for *creep*, and line 4 is a jumble of readings and misreadings from lines 18

and 19. In the draft lines 14 to 16 are consecutively written at the foot of one page and the head of the next, without any correction; and it is highy curious that the striking rhyme *sicken* and *thunderstricken* did not arrest Mary's attention and stop her couplet-making to such ruinous result as we have been discussing.

To return to the extraordinary interest of the abandoned sketch now at last clearly set out — there can, I submit, be no possible question that what is adumbrated is the magnificent appeal to the West Wind: —

> Scatter as from an unextinguished hearth
> Ashes and sparks, my words among mankind!
> Be through my lips to unawakened earth
> The trumpet of a prophecy.

By what gradations the hankering after the appreciation of folk then living passed and gave place to a far nobler and more characteristic frame of mind, there can obviously be no certainty. Shelley's better judgment of course taught him two things — first that the attitude of the *terza rima* screed was unworthy of him if not essentially anti-poetic, and secondly that the metre itself, as usually employed, was unsuitable and much too conducive to longwindedness for a passionate appeal to futurity.

Among my memoranda of work connected with the examination of that battered, tattered, water-stained note book in which the *terza rima* study and the Ode to the West Wind both figure, I have found one which I had mislaid when finally setting out the results of my work. It does not affect in any way the text or variations of either composition; but it suggests a very strange phase in the passage from one frame of mind to the other.

With Shelley's habit of sketching and scribbling trees, pools, faces, and at times figures, in the intervals of composition, those

who have handled his note books are well acquainted. Now on the page of the drafted *terza rima* with which we have just been dealing — the page where the rejected utterances about the « wide grave » and the « wide pit » occur — there is mixed up with the draftings about ashes and the unexstinguished spark what seems to be a facial illustriation of the word *grave;* it is a rocky, ghastly, savage face, recalling in a rough way the abject semi-human giants of George Cruikshank. It suggests a personification of the man-eating grave; and over the top of the head Shelley has scrawled in pencil (the top of the head is itself pencilled, though the horrible face is done in ink) the words *homo gravis*, and then a capital H, as if he was about to repeat *Homo* with a capital. Higher up, over the words *To common dust*, he has pencilled *Je suis un homme grave* and then between that and *homo gravis* the word *Un* as if he would have repeated the last three of the five French words with an initial capital. Surely this levity has some significance — there must have been something in the poet's mind to set his hands working in that way; and it seems to me that the alloy of annoyance had flown « off in fume » and left the gold of his mind free for any mood — even for a rather poor joke against the poet's own attack of peevishness.

It has been the privilege of a not over appreciative public ever since the year 1820 to know from Shelley himself the place and the material circumstances in which the Ode to the West Wind was « conceived and chiefly written ». That glorious event in the history of English lyric poesy took place « in a wood that skirts the Arno, near Florence, and on a day when that tempestuous wind, whose temperature is at once mild and animating, was collecting the vapours which pour down the autumnal rains ». Thither came the poet bearing that weather-beaten little note book with him,

having, it may be assumed, thrown off his rare splenetic mood, and condemned *terza rima* (in its integrity) as a metre for the embodiment of the invocation and appeal with which his heart and soul were teeming. It was on that day, in all likelihood, that a fair proportion of the damage suffered by the honoured note book was done; for the poet records that the autumnal rains began as he had foreseen, « at sunset with a violent tempest of hail and rain, attended by that magnificent thunder and lightning peculiar to the Cisalpine regions ».

Under that day's varied inspirations and with a mind attuned to noble and soaring thoughts the West Wind was made his ambassador, accredited to the later generations of mankind, to bear all messages which the poet had sought to deliver to the indifferent generation of his own day, and above all things the noble minor lessons in human politics taught in The Mask of Anarchy, as well as the stupendously schemed and accomplished song of man's regeneration which the world now knows as Prometheus Unbound.

It was in the setting of that day's thoughts to one of the most majestic lyric movements ever devised that Shelley found out what to do with the stubborn *terza rima.* His thoughts needed but seventy lines of five-foot iambics to enshrine them; and of that number of lines he made five uniform stanzas. Each stanza consists of fourteen lines — the main body, twelve lines, composed with the customarily arranged five rhyme-sounds, whereof the fifth is echoed in the closing couplet. Three of these cunningly wrought stanzas occupy in the drafting, as already stated, five pages of the note book, and such of the curious as can must refer for details to the printed book of the Bibliophile Society to which I have gladly devoted the best part of my time for two years. But there are one or two lines, rejected by

the poet on technical grounds as the Ode progressed, which I cannot forbear to quote, as (III, 3): —

Lulled by the silence of his crystal streams,

which ultimately gave place to

Lulled by the coil of his crystalline streams,

and (I, 12): —

The atmospheree investing plain and hill,

which gave place to

With living hues and odours plain and hill.

To find a draft of the last two stanzas of the Ode in a shape as difficult to unravel as the first three and as rich in evidence (when unravelled) of that infinite capacity for taking trouble and rising by gradations into the upper regions of song would be a great satisfaction; but at present I do not know whether the stanzas exist in that stage in some other note book or not. One thing I do know — that I have seen somewhere at some time, but where or when has not remained in my memory, a holograph manuscript of the Ode or part of it from which one line got pigeon-holed in my brain, the last line of the Ode — and a more striking lesson in trasformation it would indeed be difficult to find. In the manuscript of which I speak Shelley had written the closing sentence, not as a question, but as a dogmatic assertion thus: —

O Wind,
When Winter comes Spring lags not far behind.

This is a most curious instance of the liability of poetic thought to get itself set down in mere intellectual terms. The juxtaposition

of the three monosyllables, *comes*, *spring* and *lags* would be intolerable to the singer working hand in hand with the thinker in Shelley's soul; and when Shelley substituted for that phraseology the exquisite

O Wind,
If Winter comes, can spring be far behind? —

the singer sang at his best, and if the thinker spent much thought on the subtly beautiful transformation, the drift of it would have been that the pathos, the lassitude supervening on so spendid and passionate an outburst, was infinitely more effective in the singer's tremulous question than in the thinker's dogmatic assertion.

On the first two Lines of Epipsychidion

By Adolfo de Bosis

Sweet Spirit! Sister of the orphan one,
Whose empire is the name thou weepest on.

In spite of Mr H. B. Forman's opinion « *There ought to be no need of explanation here* » the contrary one of Mr Rossetti survives: « *The couplet has often been cited as unintelligible* ». It is true that the majority, indeed almost every one, accepts Mr Garnett's statement (Relics of Shelley p. 97): « *The orphan one, Emilia's spiritual sister, is Mary Shelley, whose mother died in giving her birth; the name is Shelley's own* ». And afterwards, in a letter to the Editor of the Times, he added: « *I proposed or rather stated my interpretation simply because I knew it to be right. Its correctness is shown by the circumstance that Emilia Viviani and Mrs Shelley were accustomed to address each other as « sisters ». Many letters from the former to the latter are preserved, in all of which Mrs Shelley is addressed as « cara sorella* ».

According to Mr Forman, Mr Garnett's interpretation « *settles the question if it was not settled before* ». But with due respect to both writers I never found it quite satisfactory. To begin with, it does not remove all difficulties. It is true that Mary was an orphan and Emilia's spiritual sister; but it is not clear enough why Shelley's name should be *called* Mary's empire and be occasion of tears to Emilia; unless we are to understand: *whose empire is only Shelley's name (or the name of wife?) which Emilia weeps on.*

Can anyone fail to see how strange and ungenerous such an interpretation would be? Certainly none can admit that a poet, in

the very first lines of a love poem, however platonic (indeed the more impossible since it is platonic !) could refer to his own wife and to a spiritual connection between her and his mistress and say words bitter to both — and of all poets Shelley, in the Epipsychidion, who, further on, touches this subject with a most delicate hand a propos of the « *dear* » names of wife and sister, wishing

> « the name my heart lent to another
> could be a sister's bond for her and thee ».

Indeed nothing, I think, can be more contrary to the spirit of the Poet and of the Poem than to admit that Shelley could open it with such a mean thought, as though Mary had only the empire of a name and Emilia wept because of that jealousy which the whole poem declares unworthy of true love, exalting its opposite.

*
* *

The question should be met in quite a different way, without losing sight of the three terms of the problem: « *orphan one* », « *the name* », and « *thou weepest on* ».

The orphan one is not Mary, but Shelley himself, or, better, the spirit of Shelley, who, by the way, was as much an orphan as Mary and was called Emilia's brother as Mary was called Emilia's sister. I suspect that Mr Garnett and others have been led into that error by the word « *sister* » taken as a bond between two similar beings; as though besides sister to a sister one could not be sister to a brother !... And at the same time they have forgotten a law of poetic counterpoint, which does not allow a poet, after such an apostrophe as « *Sweet Spirit !* » to continue: « *O sister of the one whose mother died, etc.* » but « *sister-spirit of an orphan spirit* » still remaining at the same height.

Be that as it may, the *orphan one* is the spirit of Shelley, as I always understood; and to prove this, I can produce a higher authority, Shelley's own words.

In the edition containing the facsimile of the holograph manuscript of the Mask of Anarchy published for the Shelley Society in 1887, Mr H. B. Forman, to whom all Shelley students owe so much, notes in his fine introduction that « *at the back of one of the leaves are a few lines of Italian, which turn out on examination to be a translation from the opening of the Epipsychidion, that poem which Trelawny declares to have been first composed in Italian* ». The words are thus placed : —

bella dolce
chi (sic) *sei la sorella*
Anima
Di quella orfana anima che regge
Il nome e la forma mia

What these Italian words say, no English critic has sufficiently questioned; but, by unexpected good fortune Shelley himself gives in them the key of the couplet ! Indeed, one can well reject Trelawny's assertion that the Epipsychidion was first composed in Italian (Shelley could not have seriously contemplated so rash a task) but the attempt to write at least the first lines in Italian, exists; moreover, it is not a translation; it is the first form his thought was moulded in, as it will now appear.

First of all the Italian words say that the *orphan one* is not an orphan sister but an orphan soul, and that « *sister* » is a *sister-soul.* « *sorella anima di quella orfana anima...* ». Then, that the orphan soul is his own... « *che regge il nome e la forma* MIA » *that rules* MY *name and* MY *form.* Indeed no one could maintain that it is the soul of Mary that rules the form, besides the name, of Shelley and

that he would declare himself without any soul of his own in the very beginning of the Poem of his soul !

But now let us stop to consider the two versions, the Italian, and the English, and we shall discover the source and the history — I might say the chronology — of his thought and inspiration !

It is well known that in those days Shelley was deeply immersed in the study of the two great Italian poets of the XIV th. century. His study of the Vita Nova and Canzoni of Dante is evident. Attempting to write or to begin the Epipsychidion in Italian verse he must have turned for a point of departure to the Italian masters whose great love poems had been his daily nourishment. One verse, most famous and most famliar to every student of Italian literature, came naturally to his mind, the one that opens a *canzone* of Petrarch :—

Spirto gentil, che quelle membra reggi !

Spirto gentil ! And Shelley begins in the same way: *Sweet Spirit !* which words when he first attempted to write in Italian, he turned into « *Dolce Anima* » as any Italian translator of Shelley's thought would necessarily do, because only « Anima », feminine in Italian, could be called a *sister*, as he wished to describe Emilia's Spirit. *Spirto gentil !...* and connecting it with his own orphan spirit, he continues : « *... che quelle membra regge...* ». No. He does not say only *le membra*, the form, but he adds, *il nome*, the name, « *Il nome e la forma mia* ».

But in the English text *the form* disappears. Why ? It is most clear and beautiful. The flight of his thought has taken another direction. He wishes his Spirit to rule only a name ! Material things are out of place in this poem of a Soul ! They were first thought of, but immediately abandoned. As he declares in his letter to Mr. John

Gisborn: « *The Epipsychidion is a mystery. As to real flesh and blood you know I do not deal in these articles* ». The poem must soar beyond material boundaries, where there is no room for *the form*. His spirit is satisfied with a name (the classical Italian phrase « *spirito che regge* » is simply reversed in the English « whose empire is ») with a bare name, which, as for other poets, must remain his only dominion !

And now, why is Shelley's name a source of tears to Emilia Viviani ?

The difficulty seems unsurmountable, and doubtless those who read *Shelley's name because assumed by Mary* await me at this point.

But here I do not appeal to critics or poets. I appeal only to lovers.

Lovers always hunger to find an ideal meaning in the name they cherish. Even a pun more or less far fetched (how many examples might be cited before and after Petrarch !) pleases them as a source of sweetness, jest, pain or devotion. And that meaning is the dearest to them which is most obscure and hidden to the rest of the world ! Now, the name of Percy (Emilia in her frequent letters calls him « mio adorabile, mio sensibile Percy ») suggests to an Italian lover the idea of « *lost* » (Persi — means lost). Such a name, unknown to Italians, provokes invariably from them the question, ingenuous, jesting, or sorrowful : « *Lost ?* ».

It is then perfectly sure that Emilia in her letters and conversations must have said to her friend : « *Persi ! Lost ! Really and truly lost for me !* ».

So the dear name was to Emilia fatally interwoven with sorrow She wept on it, as she did *on sweet basil and mignonnette*, when she sent them to her only friend from her miserable prison.

*
* *

I would be glad if my interpretation should be accepted, for, although it differs essentially from Mr. Garnett's, *I propose or rather state it simply because I know it to be right.*

Rome, August 26, 1912.

Note on some Volumes now in America, once owned by Keats

(With facsimiles made for the Keats-Shelley Memorial)

By Robert Underwood Johnson

When we consider the very large number of manuscripts of Keats's poems and important volumes from his library now owned by Americans — to say nothing of first editions — the desire to possess such treasures must be ascribed to something more than the collector's fad. The sentiment that attaches to these has taken hold upon not a few of those who possess them and it is reinforced, in most cases, by a sincere regard for the poet's achievement. The memorabilia of Keats are perhaps held in America with as much reverence as tenacity, and to attribute the high prices which they have always brought to mere commercialism in the purchaser would be to reflect on the predominance of money over sentiment in the seller. I hope, by the time the third *Bulletin* of the Memorial shall have appeared, to contribute largely to a fairly definitive list of the whereabouts of Keats's books and manuscripts — and such a list, it must be acknowledged, is almost indispensable to the comprehensiveness and the practical usefulness of the Memorial, which are among its chief objects.

In the elaborate index of Mr. Buxton Forman's *magnum opus* on Keats I find scant mention of the actual volumes of several works once possessed by him and intimately and fundamentally associated with his intellectual growth and poetic inspiration — all now in possession of Americans: his « Shakespeare » owned by Mr. George A.

Frontispiece and Title-page of Keats's copy of Spenser.

Frontispiece and Title-page of Keats's copy of Spenser.

Frontispiece Vol 1.

Lud Du Guernier inv: et sculp.

THE

WORKS

OF

Mr. *Edmund Spenſer.*

IN

SIX VOLUMES.

WITH

A GLOSSARY Explaining the Old and Obſcure Words.

Publiſh'd by Mr. HUGHES.

VOLUME the FIRST.

LONDON:

Printed for JACOB TONSON at *Shakeſpear's* Head, over againſt *Catherine-ſtreet* in the *Strand*.

M.DCC.XV.

Nine Spectators N. 540.

Armour, of Princeton, New Jersey ; his « Spenser » the first volume of which is owned by Mrs. John H. Morgan of Kentucky ; his « Hazlitt's Characters of Shakespeare's Plays » owned by Mr. Harry B. Smith of New York, who also has the manuscript of the « Epistle to Charles Cowden Clarke », of the fine sonnet « On First Looking into Chapman's Homer », and of the wretched poem « To Some Ladies » and, treasure of treasures, the copy of the « Adonais » given by Shelley to Severn, as the latter's inscription records, besides first editions of Keats, three of which are presentation copies from the poet.

I have before me three volumes associated with Keats which are owned by Mrs. John H. Morgan of Kentucky which I have obtained permission to describe for the *Bulletin* and pages of which she has kindly allowed me to have photographed for the Memorial. Mrs. Morgan came by these through her uncle John Jeffrey, who married the widow of George Keats. Her husband is a nephew of the famous Confederate Cavalry General, John H. Morgan, whose daring exploits in the Middle West made his name a terror to the adherents of the Union north of the Ohio river. Little did I think, as a boy of ten in Indiana, when this dashing raider made an incursion into that State, coming within twenty miles of my home, that some day I should be asking from his nephew, in the name of a great English poet of whom then I had never heard, the favor of writing about this poet's books.

The first of these is the first volume of Keats's « Spenser », which, as the reader may see from the photograph herewith reproduced, bears on the title page the inscription « George Keats 1816 ». Close inspection of the top of the page will show (following the cabalistic price mark of the dealer) « 6 v. for 25/ » and underneath « J. K. » The figures may be « 15 » instead of « 25 ». The writing is,

I believe, that of the poet. At the bottom of the page under the imprint: —

London
Printed for Jacob Tonson at Shakespear's Head,
over against Catherine-street in the Strand
M. DCC. XV.

is written « Vide Spectator N. 540 ». Mr. Forman quotes James Freeman Clarke (the Unitarian minister and friend of George Keats in Louisville, Kentucky) as mentioning that the Spenser was owned by George and that it was filled with the poet's marks. On the reverse of the frontispiece is written in pencil « John Jeffrey his book ». Mr. Morgan tells me that the other five volumes of this set were lost about twelve years ago. This one includes: The dedication to Lord Sommers by the publisher, John Hughes; the life of Spenser; An Essay on Allegorical Poetry, with remarks on the writings of Edmund Spenser; Remarks on the Fairie Queene; Remarks on the Shepherd's Calendar, etc.; A Glossary; A letter of the Author, explaining his design in the Poem of the Fairie Queene; verses to the Author (six sets); verses of the Author, being seventeen sonnets to as many « persons of quality »; and after all this prefatory matter, which is neither marked nor annotated, the First Book of the Fairie Queene, with which the volume closes. From the beginning to the end Spenser's lines are profusely underlined and that the markings are by John Keats is certain from the word « Milton » in his handwriting written as a footnote to Stanza XLVII of Canto 10, beginning: —

« Great Grace that old Man to him given had ».

There are four stanzas to a page and in the first sixty pages one page only is unmarked and throughout many stanzas are all under-

lined. But there are no other annotations in this volume. Mr. Morgan's recollection is that the lost volumes contained profuse comments on the side of the text and at top and bottom.

Hardly less interesting is a copy of the « Poems » of 1817 specially bound in green leather with gilt border and bearing on the title page the inscription : —

« to G. A. Wylie
from her Friends
the Author and
his Brother George ».

evidently in the poet's hand. The only other mark is at page 84, where after the title of the sonnet « To G. A. W. » (« Nymph of the downward smile ») some one — probably Mr. Jeffrey, has added in pencil « ylie ». Georgiana Wylie, as is well known, became the wife of George Keats.

A third volume in Mrs. Morgan's possession is a copy of Bonnycastle's « Introduction to Astronomy » (1807) bearing on the inside of the cover an engraved label reading thus : —

ASSIGNED
AS A REWARD OF MERIT
TO MA.R *John Keats* AT
MR. CLARKE'S
ENFIELD
Mids 1811.

— the Italics representing words written in. It has for frontispiece a copper-plate after Fuseli — a graceful, standing, star-crowned figure of Astronomy indicating the heavens to the seated figure of a wondering man, and opposite at the top of the title page, the inscription

« John Keats to his Brother George 1818 » evidently in the poet's handwriting. Who knows what influence this book (coming to him in his sixteenth year) may not have had in awakening the poet's imagination, making him, indeed, a « watcher of the skies » and inspiring him with a poetic interest in the stars ? — and who is it that says « Half of all poetry is written about the stars »?

Mrs. Morgan has also a copy of Hood's « Plea of the Midsummer Fairies » which is inscribed « To George Keats, Esq. with the author's compliments », and Goldsmith's « History of Greece » in two volumes presented by Haydon to John Keats and containing fragmentary drawings in outline, probably by Haydon. This volume is now in storage, but I hope to be able to get photographs of these drawings.

I now transcribe from Notes kindly furnished to me by Mr. Harry B. Smith the description of four volumes in his possession once owned by Keats.

(1) Characters of Shakespeare's Plays. By William Hazlitt. 8vo. Original boards, uncut. London, 1817. First Edition. John Keats's copy.

On the title page is Keats's signature; also, below Hazlitt's name, in the poet's autograph : —

> « The moral properties and scope of things
> He hath a kind of a taste somewhat prone (?) to ».

On page 125, Keats has written : « I cannot help seeing Hazlitt like Ferdinand

> In an odd angle of the isle, and sitting
> His arms in this sad knot »

On page 158, in the essay on « Lear », Keats has written :

« This is almost the last observation from Mr. Hazlitt. And is it really thus? Or, as it has appeared to me, does not the fool by his very levity — nay, it is not levity — give a finishing touch to the pathos, making what without him would be within our heart-reach, nearly unfathomable. The fool's words are merely the simplest translation of poetry, high as Lear's : —

« Since my young lady's going into France,
Sir, the fool hath much pined away ».

— Aye, this is it, most likely. H. is right throughout ; yet is there not a little contradiction ? ».

At the end of the essay on « Lear », Keats has written :

« If we compare the passions to different tuns and hogsheads of wine in a vast cellar, thus it is : the poet by one cup should know the scope of any particular wine without getting intoxicated. This is the highest exertion of power, and the next step is to paint from memory of gone self-storms ».

There are numerous passages marked throughout. This book once belonged to Fanny Kelly, Lamb's favorite actress, and was given by her to John Hollingshead.

(2) Mr. Smith has also another interesting Keats volume, a copy of the « Poems » of 1817, bearing on the title page in the poet's autograph the inscription : « From the author to his friend, Thos. Richards ». Inserted is a portion of the manuscript of the first poem, being sixteen lines beginning : —

« The evening weather was so bright and clear ».

On this manuscript is the following indorsement :

« The autograph of John Keats, being a portion of his poem entitled « Sleep and Poetry »; and which he composed in the house of

Leigh Hunt, at the Vale of Health, Hampstead. Presented to his friend, William Potter, of Liverpool, Nov. 21st, 1851 by

Charles Cowden Clarke ».

Mr. Clarke was in error in stating that the lines are from « Sleep and Poetry ». They are from the poem beginning : —

« I stood tiptoe upon a little hill ».

Leigh Hunt says:

« This poem was suggested to Keats by a delightful Summer day, as he stood beside the gate that leads from the Battery on Hampstead Heath into a field by Caen Wood. If the admirer of Mr. Keats's poetry does not know the lane in question, he ought to become acquainted with it. It has been also paced by Mr. Lamb and Mr. Hazlitt, and frequented, like the rest of the beautiful neighborhood, by Mr. Coleridge ».

On the fly-leaf is a manuscript sonnet by Leigh Hunt: —

SONNET TO JOHN KEATS,

(2d March, 1817).

Keats, I admire thine upward daring soul,
Thine eager grasp at immortality
I deem within thy reach; rejoic'd I see
Thee spurn, with brow serene, the gross control
Of circumstance; while o'er thee visions roll
In radiant pomp of lovely poesy.
She points to blest abodes where spirits free
Feed on her smiles and her great men extol.
Still shall the pure flame bright within thee burn
While Nature's voice alone directs thy mind;
Who bids thy speculation inward turn
Assuring thee her transcript thou shalt find.
Live hers — live freedom's friend; so round thine urn
The oak shall with thy laurels be entwin'd.

Pages of Hazlitt's *Characters of Shakespeare* annotated by Keats

Pages of Hazlitt's Characters of Shakespeare annotated by Keats

aggravates the sense of sympathy in the reader, and of uncontroulable anguish in the swoln heart of Lear, is the petrifying indifference, the cold, calculating, obdurate selfishness of his daughters. His keen passions seem whetted on their stony hearts. The contrast would be too painful, the shock too great, but for the intervention of the Fool, whose well-timed levity comes in to break the continuity of feeling when it can no longer be borne, and to bring into play again the fibres of the heart just as they are growing rigid from over-strained excitement. The imagination is glad to take refuge in the half-comic, half-serious comments of the Fool, just as the mind under the extreme anguish of a surgical operation vents itself in sallies of wit. The character was also a grotesque ornament of the barbarous times, in which alone the tragic ground-work of the story could be laid. In another point of view it is indispensable, inasmuch as while it is a diversion to the too great intensity of our disgust, it carries the pathos to the highest pitch of which it is capable, by shewing the pitiable weakness of the old king's conduct and its irretrievable consequences in the most familiar point of view. Lear may well "beat at the gate which let his folly in," after, as the Fool says, "he has made his daughters his mothers." The character is

dropped in the third act to make room for the entrance of Edgar as Mad Tom, which well accords with the increasing bustle and wildness of the incidents; and nothing can be more complete than the distinction between Lear's real and Edgar's assumed madness, while the resemblance in the cause of their distresses, from the severing of the nearest ties of natural affection, keeps up a unity of interest. Shakespear's mastery over his subject, if it was not art, was owing to a knowledge of the connecting links of the passions, and their effect upon the mind, still more wonderful than any systematic adherence to rules, and that anticipated and outdid all the efforts of the most refined art, not inspired and rendered instinctive by genius.

One of the most perfect displays of dramatic power is the first interview between Lear and his daughter, after the designed affronts upon him, which till one of his knights reminds him of them, his sanguine temperament had led him to overlook. He returns with his train from hunting, and his usual impatience breaks out in his first words, "Let me not stay a jot for dinner; go, get it ready." He then encounters the faithful Kent in disguise, and retains him in his service; and the first trial of his honest duty is to trip up the heels of the officious Steward who makes so prominent and despicable a figure

On the reverse is written « By Leigh Hunt; on receiving a crown of ivy from J. K. »

On page 17, in the « Specimen of an Induction to a Poem », occurs an interesting correction in Keats's hand. The sense of the following lines, as printed, is certainly obscure: —

> « Or wherefore comes that knight so proudly by?
> Wherefore more proudly does the gentle knight
> Rein in the swelling of his ample might? ».

— The gentle knight reining in the swelling of his own might does not present a poetic picture to the magination. Nevertheless, this reading is followed in all the editions of Keats. In this copy, however, Keats imparts sense to the line by altering one word. The first « knight » is changed to « steed », supplying the antecedent to the pronoun, « his ».

Thomas Richards, to whom Keats gave this copy was a friend particularly admired by the poet, who in a letter to his sister-in-law, said:

« I know three witty people, all distinct in their excellence — Rice Richards and Reynolds. Rice is the wisest, Reynolds the playfullest, Richards the out-of-the-wayest. The first makes you laugh and think; the second makes you laugh and not think; the third puzzles your head. I admire the first; I enjoy the second; I stare at the third ».

(3) Mr. Smith has also a copy of the « Endymion » (1818) having on the title page Keats's autograph inscription, « G. Keats from his affectionate brother the Author », and containing the one-line « Erratum » page, showing it to be the first issue of the first edition. Later copies have three or five lines of errata.

(4) Also a copy of the « Lamia, Isabella, The Eve of St. Agnes, and other Poems » (1820), having on the fly-leaf Keats's autograph inscription, « J. H. Reynolds with the author's best respects ».

Inserted is this autograph letter of Reynolds to Taylor, one of the publishers of the book :

« Dear Taylor :

My sister is coming to me on Friday, and if you would let my little brain-child be sent to my home by that time, she will bring it to me. Could you also lend me Hazlitt's lectures. I am getting better and hope on Monday to do my duty in that state of life to which it has pleased God to call

Yours ever sincerely

J. H. Reynolds.

I have had a long letter from Keats ».

Of the books of Keats's which I have mentioned — and there are perhaps others in America — there remains his Shakespeare, consisting of several volumes, of which Mr. Armour has promised me photographs and the opportunity for a description, which sometime I hope to make as a supplement to this note. This work, according to Mr. Forman, was once owned by Joseph Severn and, as the distinguished editor « believes », found its way to America.

In these volumes, the Shakespeare, the Spenser, the Hazlitt, the Astronomy and the History of Greece, how much of the best of Keats's writing must have had its source !

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* *

Since the above note was written Mr. Morgan has informed me that he has discovered the missing volume of the « Faerie Queene »; and he has put into my hands two volumes of Goldsmith's

« Grecian History » and given me permission to make for the archives of the Memorial the photographs which I wish : first, of the title-page, with its inscription « To John Keats from his ardent friend, B. R. Haydon, 1817 », followed by the words, in John Keats's handwriting, « To George Keats 1818 » ; and, second, of the pen sketches of classic subjects on the inside cover and the opposite flyleaf, evidently made by Haydon.

On p. 108 is the statement that it was forty miles from Marathon to Athens. On the margin is written « Only ten. p. 100. How could Eucles run in so easily if it were forty ? » (This note seems to be in Keats's handwriting). The distance « ten miles » as given on p. 100 is underlined. I have found no other marks in the text.

Two Epitaphs

By Harrison S. Morris

It is almost like following the romantic mind of Keats in its actual travels thro' the « realms of gold », to fall in with one of his chosen phrases when rounding the « Western island » of Beaumont and Fletcher.

And when that phrase is the germ of the immortal epitaph :—

« Here lies one whose name was writ in water »

the discovery very naturally leads to a «wild surmise », of much to come.

I had supposed, like many another, that the pentameter line was simply an inspiration of Keats, acted on by his delving into the happy places of Elizabethan poetry. The words are archaic, but the sense is so clearly his own that it never occurred to me to look further for an origin.

Yet, in Act V, Scene III, of Philaster by Beaumont and Fletcher I, long ago, found these lines recited by Philaster : —

« Sir, let me speak next;
And let my dying words be better with you
Than my dull living actions. If you aim
At the dear life of this sweet innocent,
You are a tyrant and a savage monster,
That feeds upon the blood you gave a life to;
Your memory shall be as fowl behind you,
As you are living; *all your better deeds*
Shall be in water writ, but this in marble ».

There is no reference in the correspondence of Keats, nor in those books written by the friends who knew him best, to the

source of his epitaph. The words have always been accepted as his own without an effort to trace them further. I have seen no other version of them in earlier or later English authors, and I judge that Keats who knew Beaumont and Fletcher with the devotion of a neophyte, felt a thrill of joy in linking thus his fate with them.

But, there is another bit of testimony that leads into a by-way of English poetry quite as pathetic though known less, than these well trodden roads.

In so many little ways the short life of David Gray ran in the same grooves as the career of Keats, that his story follows like an undersong the richer and more lamented memory. Gray was born near Glasgow in 1838. He was the son of a poor weaver. He went up to London, caught cold by sleeping on the benches in the park, took consumption, died at 23, and was befriended by Lord Houghton, who wrote the touching record of his few, passionate years and works.

Gray produced one living poem: The Luggie, an eclogue of his Scottish home, with native impulses that make it all his own, but with an accent in its fibre learned from Keats which weaves another link in their memories.

Gray was always himself dwelling on Keats, as his sonnet beginning « With the tear-worthy four consumption killed » clearly shows, and it is therefore, likely that in his wide reading of English poetry he must have found in Philaster the germ of Keats's epitaph which I have quoted. It is thus not difficult to suppose that the parallel of his own ebbing life to the tragedy of Keats led to the thought of an epitaph from the same stately source.

The choice made by David Gray is as lastingly fit as even that of Keats. He took from the fifth act, scene three, of Philaster the lines: —

« 'Tis not a life,
'Tis but a piece of childhood thrown away.

And how like the half sad, half courageous letters of Keats is that which David wrote to his friend Sutherland, when he suggested this epitaph :

« I think of the happy, happy days we might have spent together at Maryborough; but the vision darkens. My crown is laid in the dust forever. Nameless too ! God how that troubles me ! Had I but written one immortal poem, what a glorious consolation ! But this shall be my epitaph — if I have a gravestone at all : —

« 'Twas not a life,
'Twas but a piece of childhood thrown away ».

Thus did two devotees of Beauty and Truth, in the extremity of their suffering, dip from the « well of English undefiled », words of moving pathos which in their very lack of fulfilment make deeper the burden of a thoughtless world.

A Night-burial in the Protestant Cemetery in Rome,
from an engraving after a design by Pinelli, 1811

A Night-burial in the Protestant Cemetery in Rome,
from an engraving after a design by Pinelli, 1811

Sepoltura dei Protestanti nel primo dei loro Cimiteri alla Piramide di Caio Cestio

The Protestant Burial-Ground in Rome

A Historical Sketch

(With unpublished documents regarding the graves of Keats and Shelley)

By H. Nelson Gay

« Go thou to Rome...
Pass, till the Spirit of the spot shall lead
Thy footsteps to a slope of green access
Where, like an infant's smile, over the dead,
A light of laughing flowers along the grass is spread ».

The Protestant Burial-Ground in Rome, which lies close by the wall of the ancient city at the gate of St. Paul, fairly beneath the shadow of the pyramid tomb of Caius Cestius, was well known as a place of pilgrimage for English and American travellers long before it had become the last resting-place of men of distinction. When in 1818 Shelley described it in a letter to Peacock as « the most beautiful and solemn cemetery » he had ever beheld, it was an undefined piece of ground containing less than thirty graves (1) — and these were « mostly of women and young people ». But from its exceptional character and the thronging recollections with which its surroundings were frought, the cemetery had already acquired a special interest for the Anglo-Saxon. As early as 1816 the guide-books had called the traveller's attention to the spot (2) and the ciceroni had begun to traffic in its interest. English memoirs of the time bear interesting record of the frequency with which it was visited.

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(1) That this was the number of graves is known from the register of burials, which has been preserved at the cemetery.

(2) Vasi. *Itinerario istruttivo di Roma.* Roma, 1816. Tomo II. p. 326.

At this period the Cemetery of the « Acattolici » (Non-catholics) was but an open field, a portion of what were known as the Meadows of the Roman People. Both the moat which now protects three sides of the old burial-ground, and two of the three boundary walls by which it is enclosed are of more recent date.

According to the ecclesiastical laws of the Catholic Church, protestants can be buried neither in catholic churches nor in consecrated soil. In Rome, where under the temporal power of the Pope church and state were one, protestant churches were prohibited, nor was it generally permitted to those who did not subscribe to the tenets of the Roman Church, to bury their dead with a pomp or display which might suggest the possible validity of non-catholic claims on paridise. Given the state of civil and religious liberty at the time it must be admitted that the policy of the Pope and the Roman government was logical, and it was undoubtedly prompted by considerations of religious convenience. Certainly there was little ground for complaint from protestants in England who had not yet passed the Catholic Emancipation Act. And those who today may be led to criticize Romans of a century ago for having on religious grounds compelled the burial of John Keats in an open field, must remember that no monument has yet been erected to the poet's memory within the protestant precincts of Westminster Abbey.

That the land which the English and their fellow protestants were allowed to use as a burial-ground, was located in an uninhabited quarter of the city, was for them an advantage. Here they could enjoy greater seclusion and there was less likelihood of fanatical molestation. There is no record of the considerations which determined the use of this particular site, but it could not have been more happily chosen. This part of Rome had been frequented by Poussin, Claude and Salvator Rosa, who had studied here many of

their finest effects of colour and their best combinations of landscape (1). The grassy slope over which the tombs were scattered was shaded by a few ilex trees; the pines, and also the cypresses which today give to the spot a character somewhat resembling that of other burial-grounds, were planted over the later graves (2). Then, as now, there were neither avenues nor walks between the tombs, only field grass and wild flowers. When in the winter of 1821 Keats lay waiting for death in his little room in the Piazza di Spagna, he sent Severn to see the place where he was to be buried. White and purple violets, daisies and anemonies were growing there then as they do today. « Violets were his favourite flowers », Severn wrote (3), « and he joyed to hear how they overspread the graves. He assured me that he already seemed to feel the flowers growing over him ».

A coloured drawing of 1796, which is preserved in the collection of prints in the Keats-Shelley Memorial in Rome (4), gives an excellent view of the burial-ground as it appeared more than a century ago. On the top of a low grassy bank which rises gently from the base of the pyramid of Caius Cestius five small tomb-stones are grouped under as many trees. In reality there were but eight graves

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(1) *Diary of an Ennuyée.* New edition. London, Henry Colburn, 1826. pp. 171-172.

(2) Samuel Palmer, who belonged to the ideal school of landscape-painters, has made a drawing of the cemetery presumably as it appeared in the period of Keats, for sheep are grazing by the graves. The view, however, is not intended to be exact, and Palmer's introduction of old cypresses into the picture is an anachronism. Buxton Forman has placed in his standard edition of Keats a beautiful etching done by Evershed from the drawing.

(3) William Sharp. *The life and letters of Joseph Severn.* London, 1892, p. 93.

(4) The print measures, with margins, 45 by 32 centimetres, and bears the following inscription; *The Pyramid of Caius Cestius.* London, Pub.d Dec.r 7, 1796, by I. Merigot, N. 28 Haymarket, and R. Edwardes, 142 New Bond Street.

at the time, four of Enghishmen, two of Russians, and two of Germans. The first person to be buried here was Baron George Werpup, a Hannoverian who died on the 24th. of May 1765, aged twenty-five years. He was followed shortly afterward by a Scotchman, Sir James Macdonald, Baronet, who died on August 1st. 1766, aged twenty-four years, and to whose memory the famous Roman engraver and architect Piranesi raised a modest monument. The inscriptions placed on both these graves are still quite legible.

There is no known record as to the manner in which non-catholics were buried in Rome earlier than this date; some who died here were taken to the protestant cemetery in Leghorn, and it is probable that a resting-place was found for the others at haphazard in waste ground within the walls of Rome, or outside in the open Campagna.

The seventh grave, in point of time, is that of the English landscape painter Jacob More, who died on October 1st. 1793 aged fifty-three. He was better known as « More of Rome ». Prince Borghese had been his patron and his work was praised by Goethe.

In 1803 a burial took place which was accompanied by a special concession from the municipal government of Rome giving to the burial-ground a certain guarantee of permanence for the future, presumptive if not absolute. At that time Baron Friedrich Wilhelm von Humboldt,who was Prussian minister resident in Rome, lost his eldest son Wilhelm, aged nine. The child was buried in the night of the 17th. and 18th. of August near the other protestants, but slightly further from the pyramid, and von Humboldt applied in due form to the municipal government to be allowed to erect a monument over the grave (1). The permission was granted on November

(1) The application was recorded in the following, unpublished memorandum preserved in the Archivio Notarile Comunale. S. P. Q. R. *Registro di Brevi, Chirog., Transazioni, Patenti.* Cred. XVIII. Tomo 4. 1785-1804:

22d. 1803, and a few weeks later von Humboldt entered a further petition stating that he had marked out a circular plot about sixteen and a half yards in diameter as his burial lot, and asked that he be authorized to erect a small column on the site with an inscription recording the exclusive grant of this plot of ground to himself and his family. The petition was considered on January 6th. 1804, and granted on January 12th., with the reservation, however, that designs for any future tomb-stones must be submitted to the municipal authorities and approved by them. The column with its inscription was erected in March and is still standing, together with a second one which von Humboldt raised four years later at the death of another son Gustav. Several of the boundary stones by which the plot was defined also remain, almost buried in the grass.

The full memorandum of this petition and grant, which is here published for the first time, is important as proof of proprietary rights (1).

« Baron v. Humboldt [written Umbold] of Prussian nationality, desiring to erect in the Field of Testaccio, or to be more precise near the Tomb of Caius Cestius, a monument to the memory of his Son recently buried there, in the place where he wishes to bury also other members of his Family and household who may pass away during his residence in Rome, begs Their Excellencies the Conservatori of Rome to deign to grant the necessary permission to erect the said monument, and also to concede the right to cut down a few trees which are growing on the spot on which he wishes to raise the monument. He is ready to pay the price of the trees to whomsoever they belong, and also any other expenses that may be incurred. Which etc.

From our Campidoglio the 22d. of November 1803. - That which Baron v. Humboldt (Umbold) of Prussian nationality requests in his petition is granted.

Vincenzo Maria Origo Cons[ervato]re.
Gio. Batta. Casali, Con[servator]e.

(1) Archivio Notarile Comunale. S. P. Q. R. *idem.*

« Memorandum for their Excellencies the Conservatori (Councilors) of Rome — Regarding Baron v. Humboldt — Baron v. Humboldt, Chamberlain of H. M. the King of Prussia and his Minister accredited to the Holy See, has obtained from Their Excellencies the Conservatori of Rome the gracious per-

As has been stated, the burial of the child Wilhelm von Humboldt took place at night. This was in accordance with the requirements of the Roman government; non-catholics were obliged to bury their dead at night. How this regulation originated is not altogether clear, but undoubtedly it was motived in part by a wish to protect the non-catholics themselves from possible insult at the hands of a populace which was in great part ignorant and excitable, and which the papal police did not always hold in full control. The Roman government was not ill disposed toward the English. On the

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mission to erect in the Field of Testaccio, or to be more precise near the Sepulchre of Caius Cestius, a monument in memory of a Son whom he has buried there, and beside whom he has the right to bury other members of his Family and household, in case any of them should pass away during his residence in Rome. Baron v. Humboldt now takes the liberty of informing Their Ecellencies that he has marked out the place necessary for this purpose, and that it forms a circular plot 60 palms [about sixteen, and a half yards] in diameter. In order to designate the place more clearly he has surrounded it with a small ditch and has set boundary stones. The writer further appeals to the benevolence of Their Excelliences begging them to graciously register the site and its circumference, and to permit the writer to erect at his expense a small Column with an inscription stating that by order of Their Excellencies the site has been granted to him, and that no other person whatsoever may be buried within the said plot which is reserved exclusively for him and his Family, and the writer hopes to obtain this favour so much the more readily as the grave of his Son is well removed from the other graves and will not in the least interfere with them. Wich etc.

From our Campidoglio the 6th. of January 1804. — The Noble Fabbricieri (Overseers) of the Roman People, in company with the Architect of the Campidoglio are instructed to examine and report. Gio. Batta. Casali, Patriarca Conservatore. — Angelo Gavotti, Conservatore. — Cesare Sinibaldi, Conservatore.

From our Campidoglio the 12th. of January 1804 : In accordance with the report of the Noble Fabbricieri of the Roman People the request made by Baron v. Humboldt in his petition is granted; however, when on the site designated he wishes to erect a tomb-stone other than the little Column already named, he must first submit the design to the Most Honourable Magistrato (Council) of Rome, as such a monument might interfere with the view of the other monuments.

Gio. Batta. Casali, Patriarca Cons[ervato]re.
Angiolo Gavotti, Cons[ervato]re.
Cesare Sinibaldi, Cons[ervato]re.

contrary it felt a certain gratitude for the part played by England in freeing the Papal States from Napoleonic subjugation; furthermore it appreciated the benefits which derived from the influx of gold which the English and other foreign travellers brought to the country. The English were generally treated by the government with special courtesy and with a latitude before the law which extended also to this regulation regarding burial by night. Frequently the regulation was waived in favour of English or other mourners of distiction — particulary those who were in feeble health or advanced in years. Such an exception was made in January 1821 for the burial of the young daughter of Sir Walter Synnot of Ballymena. In view of the delicate health and advanced age of the bereaved father, friends appealed to the authorities that the burial might take place in the morning. Not only was the permission readily granted, but a troop of mounted gendarmes was detailed to accompany the mourners, as a precaution « in case any insult should be offered » to the procession of funeral carriages, in its course from the residence in Palazzo Sciarra to the burial-ground. But eight months later, when Sir Walter himself was carried to join his daughter in the tomb, the funeral procession made the same journey lighted by torches at nine o'clock at night (1).

Pinelli, the clever Roman engraver of the time, made in 1811 a remarkably graphic drawing of one of these protestant night burials, which is here reproduced (2). The grouping of the graves has been

(1) Selma Martin *Narrative of a three year's residence in Italy 1819-1822.* London, John Murray, 1828. pp. 237-238, 274.

(2) An original impression of this print, which measures 35 $^1/_2$ by 23 centimetres, is preserved in the rich collection of Signor Pio Luzzietti of Rome who has kindly permitted its reproduction. Pinelli frequented this quarter of Rome to obtain subjects for his studies of Roman life and costumes. Another print of the protestant burial-ground, which is to be seen in the collection of

slightly altered to better suit the composition, but in the form of the tomb-stones and in the scenery of the back-ground the artist has held quite closely to the truth. The column on the right is that erected by von Humboldt to record the municipal grant of his family lot and the burial of his eldest son. The high coaches on the left are those in which the « Milords » of the time were wont to make their spectacular passage over the Continent.

The first American to be interred in the cemetery was Mrs. Ruth McEvers of New York, a bride but eighteen years of age who, like so many others who lie near her, had come to Italy in search of health. Her tomb bears the date, March 27, 1803. Another American, buried in 1809, was Elisa Watson of Massachussetts who had married Sir Grenville Temple. But the great majority of the tombs are English and their number noticeably increases after the close of the Napoleonic wars, bearing silent witness to the sudden growth of interest in Italian travel among Englishmen, as soon as Napoleon had been safely housed in St. Helena and peace conditions in Europe had made continental travel again possible.

The rapid increase in the number of English and other protestant travellers was accompanied by agitation on their part to provide greater security for the cemetery. English memoirs of the time record the indignation felt among visitors in Rome at the desecration of some of the graves; several of the tomb-stones had been chipped and slightly defaced by drunken revellers, or by fanatical miscreants (1). The great wine vaults of the city were located close at hand on Monte Testaccio between the burial-ground and the Tiber and

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the Keats-Shelley Memorial, represents the artist as seated upon a tomb with one of his favourite mastiffs on either side

(1) Selma Martin. *Idem.* p. 123. W. A. Cadell. *A journey in Carinola, Italy, and France in the years 1817, 1818.* Edinburgh, Archibald Constable and co., 1820. Vol. I. p. 301.

this quarter of Rome was the scene of much holiday merry-making, particularly on Sundays and Thursdays in October when the population of Rome, rich and poor, thronged Testaccio to join in popular dances, at which wine flowed freely. With such surroundings it seemed particularly desirable that the burial-ground should be enclosed in order to protect it from the intrusion of thoughtlessly irreverent or ill intentioned persons. Accordingly Baron d'Ompteda, who was Hannoverian minister resident in Rome and as such acted for English affairs, in conjunction with Niebuhr, the Prussian minister resident, and Italinsky, the Russian ambassador, applied to Cardinal Consalvi in 1817 and expressed their desire to have the ground enclosed at their own expense (1). The Cardinal convinced the diplomats that he would consider the matter favourably and that the Roman government would have the work done on its own account. But when some months had elapsed, he declared on a third application that the government could do nothing, but that the protestants might proceed as they had originally suggested, at their own expense. A subscription was immediately started and the funds collected were deposited in Torlonia's bank. The Grand Duke of Russia, on the ground that his own ambassador, the aged Italinsky, was likely to be one of the next tenants of the cemetery, gave two hundred scudi (about forty pounds), the prince of Würtemberg one hundred and forty scudi — in all eight hundred and forty scudi were raised (2).

In the meantime d'Ompteda died and was buried with great

(1) Lord Colchester. *The diary and correspondence of.* London, John Murray, 1861. Vol. I. pp. 195-191, 209, 226, 256. Selma Martin. *Idem.* pp. 123, 284.

(2) I owe these figures to Dr. Ernest Shubert pastor of the German evangelical church in Rome, through whose courtesy they were procured from the German embassy.

ceremony on March 19, 1819, a funeral sermon being preached over his grave at midday. Niebuhr then took the leadership of the movement and proposed to Consalvi a plan for the construction of a wall twelve feet high. To this the Cardinal objected on the ground that it would obstruct the view of the pyramid, and after some delay he proposed instead a plan for planting an avenue up to the pyramid and constructing a semi-circular flight of steps which should descend from the burial-ground to its base. This would do away with all idea of an enclosure and, it might be added, would join the pagan monument to those of the protestants. Niebuhr refused to entertain this idea, as the steps would destroy some of the existing monuments and « the plantation would disturb the enclosure of ground already given by the city of Rome in absolute possession to Baron Humboldt and his heirs ». But he made a counter proposition that the burial-ground should be enclosed by a sunk fence. Consalvi referred this plan to the government architect, but months passed again in silence. The Prince of Denmark urged the matter further upon the Cardinal in the winter of 1821, but the latter evaded the proposition of the sunk fence and suggested that it would be better to take a new piece of ground for the enclosure; for this, however, he would give no written authority, and the adoption of the plan would have involved the removal or gradual destruction of existing monuments (1). It seemed clear that the Cardinal's real objection was based upon religious considerations. As was stated a few years later when proposals of another nature with regard to the cemetery were made, the catholic authorities feared that acquiescence on their part would

(1) It is to be noted that these negotiations were going on at the moment of Keats's death. The destruction of his burial plot, which has been repeatedly threatened, was first proposed before he was laid at rest in it.

mean « the establishment of a burial-ground for the Acattolici of a formal and almost an approved character » (1). The objection suggests another restriction that was rigidly enforced. On non-catholic tomb-stones no reference to hope in celestial happiness was allowed, since the authorities considered that any such inscription would imply that it was possible for adults who died outside the pale of the Catholic Church, to obtain eternal salvation. As the ecclesiastical censor declared, « You may ascribe to [your dead] all the virtues in the calendar, provided you do not invade the doctrine of the Church ». This restriction was continued also in the time of Pius IX (2).

Another cause for complaint was found by the non-catholics in the difficulties raised against the planting of trees in the burial-ground. Lady Synnot had placed six cypresses about the graves of her child and husband and had taken a melancholy pleasure in watching their growth. One day Cardinal Consalvi visited the spot and gave instructions that the cypresses should be immediately dug up, as they interfered with the view of the pyramid. To avoid carrying out the order at once Francesco Trucchi the under-custodian of the pyramid feigned illness and informed Lady Synnot of the matter. Through the influence of the councillor of the Prussian legation, Baron Bunsen, who also had a child buried here, Cardinal Consalvi was prevailed upon to rescind the order with regard to the cypresses already growng, but at the same time he declared that further planting of trees in the burial-ground would not be permitted (3). This was in October 1821.

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(1) Archivio Notarile Comunale. S. P. Q. R. *Fogli della Udienza Pontificia*. Cred. VIII. 1816-1826. Tomo 40. pp. 1438-1439, 1452-1453.

(2) James Whiteside. *Italy in the nineteenth century*. 5th. edition with additions. London, Richard Bentley, 1851. Vol. III. pp. 277-279.

(3) Selma Martin. *Idem*. pp. 283-284. Five of the Synnot cypresses are still standing.

The year 1821 was the most memorable in the annals of the old cemetery. The maximum number of new graves was reached during this year — and among them was that of John Keats. The register of burials bears the following brief notice as the fifty-first entry: —

John Keats, English Poet.
Died the 24th. of February 1821.
Buried the 25th. ditto, in the morning at 15 o'clock.
Aged 26.

Keat's struggle for life under Italian skies had been brief. His residence in Rome, which had covered a period of less than four months, had been known to few, and for fellowship and comfort during his last weeks he had depended chiefly upon his devoted artist companion, Joseph Severn, and his physician, Dr., afterwards Sir James Clark, the physician who had been in attendance also upon the Synnot family.

Keats's death occurred at eleven o'clock on the night of Friday February 23d. — not on the 24th. as recorded on the the tomb-stone and the cemetery register (1). The regulation requiring a night funeral was suspended in his case, perhaps out of consideration for Severn's state of exhaustion ; there is no record as to how the favour was obtained from the authorities. The burial took place on Sunday morning at nine o'clock — or fifteen o'clock according to the former Roman method of reckoning time by which the day concluded with the 24th. hour, at six in the evening.

On Saturday casts had been taken of Keats's face, hand and foot, and on Sunday morning the coffin had been closed — but not until

(1) The hour of Keats's death is known from a paragraph of a letter of Severn written on March 3d., which paragraph was first published in the *Bulletin of the Keats-Shelley Memorial.* N. 1. London and New York, 1910. p. 44.

the faithful hand of Severn had placed the letters of Fanny Brawne upon the poet's heart. The following is Severn's brief reminiscence of his last service to his friend (1):

« Ill, and almost prostrated and grief-stricken as I was, it was all I could do to attend the funeral but was aided by my friend Ewing. Several English visitors who, since his death, had suddenly become interested in his pathetic story (or such of it as was known), attended at the final ceremony. I was deeply afflicted at this last closing scene, particularly as I was the only personal friend present from among the little band of devoted friends whom the poet had left behind in England ».

We know that among the « English visitors » at the funeral was Seymour Kirkup, who there first met Severn. Dr. Clark also followed in the funeral processon. That there were not a greater number of English at the grave was due to the fact that few knew of the sojourn of Keats in Rome. The English author, Sir Egerton Brydges, who was here in February 1821, wrote three years afterward, « John Keats the poet died here during our residence, but I did not know him, and did not hear of his death at the time » (2).

In the early summer Severn wrote to Haslam:

« Poor Keats has now his wish — his humble wish: he is at peace in the quiet grave. I walked there a few days ago, and found the daisies had grown all over it. It is in one of the most lovely retired spots in Rome. You cannot have such a place in England. I visit it with a delicious melancholy which relieves my sadness ».

Two years passed before a stone was raised over Keats's grave. The delay was due, first to hesitation on the part of Severn and other friends in fixing upon an inscription, then to difficulties in procuring drawings for the design of the stone. Early in the summer of 1821

(1) The citations from Severn regarding the funeral and grave are taken from William Sharp. *Idem.* pp. 92-93, 96-97, 105.

(2) Sir Egerton Brydges. *Recollections of foreign travel.* London, Hurst, Rees, Orme, Brown, and Green, 1825. Vol. I. p. 72.

Charles Armitage Brown had promised Severn to send him « ideas of an epitaph », and tried to get Leigh Hunt to compose one. Severn wrote to Brown at this time that he thought of erecting « a Greek seat, with his solitary lyre standing against it... You see his is a seat vacant, such as the Greeks used... It would say — Here is his seat and his lyre, but... Tell me how you like this. I am delighted with it ». Brown however, had another idea (1) :

« In obedience to his (Keats's) will, I would have his own words engraven there, and *not* his name, letting the stranger read the cause of his friend's placing such words as 'Here lies one, &c.,' somewhat in the following manner: — « This grave contains all that was mortal of a young English poet, who, on his death-bed, in bitter anguish at the neglect of his countrymen, desired these words to be engraven on his tomb-stone:

HERE LIES ONE WHOSE NAME WAS WRIT IN WATER ».

Something expressive of this, and surmounted by your emblem of a Grecian lyre, I think would be proper. But mind, I am not satisfied with *my* wording, and therefore pray delay the epitaph ».

On January 1st. 1822 Severn wrote to Brown, « I liked the inscription much, and it shall be done exactly ». And on October 26th., « I am just putting up the grave-stone to our Keats. This delay has been occasioned by the want of the drawings of the Greek Lyre. I could not proceed without them — they are accurate outlines I made from the beautiful Lyre in the Museum of London, and they have at last arrived ». As to the inscription however, Severn continued to hesitate, even when he had already applied to the municipal authorities for permission to erect the stone (2), and in April 1823,

(1) William Sharp. *Idem.* pp. 109, 111, 112, 119-120, 123, 131-132. Brown declared that Keats's friends Hunt, Richards and Dilke all liked his inscription.

(2) Archivio Notarile Comunale, S. P. Q. R. *Interessi Diversi.* Cred. XVIII. Tomo LXXVII. 1822-1825, p. 275.

« Excellencies,

Sever[n], illustrious English Royal Pensioner, begs Their Excellencies to deign to grant him the permission to erect in the old enclosure of Testaccio a

Edward John Trelawny, who was in Rome, sent him the following letter, suggesting another epitaph (1): —

HERE LIES THE SPOILS
OF A
YOUNG ENGLISH POET
« WHOSE MASTER'S [sic] HAND IS COLD, WHOSE SILVER LYRE UNSTRUNG »
And by whose desire is inscribed
« Whose name was writ in water ».
interred.... 1821.

« Dear Severn.

Do you think the inscription would be improved by the line I have quoted from Shelley's Adonais — it seems to me applicable — and the word spoils — for that is all Death has of a being we trust has written on brass — and one would like associating — two such master spirits as Shelley & Keats — and it would be a tribute to the former's feeling & affectionate lament of Adonais. This sympathy of thought is striking and I know how Shelley felt — and if others did so too he alone of Poets has made a fit offering to the shrine of your noble friend's memory — one would wish to mingle their great names more closely together — however let it be as you shall best determine.

I am going to ride with a friend round the walls of Rome & will look in at your shop in the evening if possible, to see how you & Gott get on — « In the colouring and stone line ».

Yours & truly

Thursday 24 aprile 1823. Edward Trelawny.

Severn at first professed himself much pleased with Trelawny's

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Tomb-stone with the following inscription to a friend who died in the year 1821, which etc.

(Adressed on the outside of the sheet to Their Excellencies the Conservatori of Rome).

From our Campidoglio the 8th. of March 1823, the desired permission is granted to erect the above-mentioned stone by Us seen and approved.

Gio. Batta. Casali, Con[servator]e.
Odoardo de Cinque, Con[servator]e.
Michele Moroni, Con[servator]e.

(1) Hitherto unpublished. The original letter is preserved in the archives of the Keats-Shelley Memorial in Rome, being the gift of the late Mrs. Elea-

inscription, but finally again decided to adopt Brown's, with some modifications (1); it was engraved upon an erect white-marble slab, rounded at the top, with a simple embellishment cut in low relief

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nor Furneaux daughter of Joseph Severn. Trelawny, in a letter to Mary Shelley of April 27, 1823, wrote out this same inscription with slight differences in the wording. On May 10, 1823 Mary Shelley sent to Trelawny the following « poetical commentary on the words of Keats », found among Shelley's papers, but she did not recommend it for the epitaph: —

« Here lieth one, whose name was writ in water,
But, ere the breath that could erase it blew,
Death, the immortalizing winter, flew
Athwart the stream, and time's mouthless torrent grew
A scroll of crystal, emblazoning the name
Of Adonais ».

Cf. Edward John Trelawny. *Letters.* London, 1910. pp. 54-57.

(1) Afterward Brown deeply regretted having suggested the inscription, as he declared in a letter to Severn of 1836, printed by William Sharp. *Idem.* p. 178. Severn also regretted it and wrote the following letter on the subject to Charles W. Dilke in 1859; a copy of the letter was presented to the Keats-Shelley Memorial in Rome by the late Sir Charles Dilke in 1907:

« 83 Eccleston Sqr. [London] Feb. 3.

Dear Sir,

As I am shortly to return to Rome, one of my first acts must be to do away with poor Keat's grave stone, so disrespectful and unjust to his memory as it is and distressing to my feelings. No doubt you are aware that it was written by Charles Brown, and is one of his saddest mistakes.

It occurs to me that you, as one of Keats's oldest friends, may like to unite with Mr. M Milnes and myself in this labor of love. When this unseemly stone was placed Keats's memory was cherished by a very few friends, and perhaps his genius known to fewer; but now his fame is world wide, and his memory being cherished by every feeling man, this stone has become a *downright anomaly.* Being in such a beautiful and famed Roman locale, close to the pyramid of Caius Cestius, he should have a tomb with some characteristic decorum about it and at least a true inscription *beyond ridicule.*

I have already applied to a Roman Sculptor and find that my views and wishes may be accomplished in the moderate outlay of 75 pounds, but in this I have the aid of Gibson — the fine portrait of Keats by Girometti to be done in white marble life size, and the tomb to imitate a little altar in the Vatican. I have undertaken to direct the work, to plant the Acanthus which I mean to grow and combine with the sculptured Acanthus and the laurel and the ivy. Subjoined is my idea of an inscription which I beg to submit to you, as you so clearly pointed out and corrected the sad errors of poor Brown. I shall be glad to have any remark of yours. Keats's memoir was my first great object in

— a lyre, of which but two of the strings were strung. It is the same stone which stands today over Keats's grave, except that a base was added in 1875, and the inscription, which had become almost illegible, was at the same time recut and leaded (1): —

THIS GRAVE
CONTAINS ALL THAT WAS MORTAL,
OF A
YOUNG ENGLISH POET,
WHO
ON HIS DEATH BED,
IN THE BITTERNESS OF HIS HEART,
AT THE MALICIOUS POWER OF HIS ENEMIES,
DESIRED
THESE WORDS TO BE ENGRAVEN ON HIS TOMB STONE
« HERE LIES ONE
WHOSE NAME WAS WRIT IN WATER ».
FEB. 24th. 1821.

coming to England. This tomb is my second, and which now on my return to Rome I can so well accomplish. Mr. Milnes begun the thing by subscribing 10 pounds.

I remain, Dear Sir,

Yours faithfully.

To CHARLEN W. DILKE, *Senr.* JOSEPH SEVERN ».

This grave
contains the mortal remains of
John Keats
a young English Poet
Who died at Rome Feb. 20, 1820 [sic] aged 23 years
This short life
was so imbittered by discouragement & sickness
that he desired these words to mark his grave
« Here lies one whose name was writ in water »
Time
Having reversed the sentence
His friends and admirers
Now inscribe his name
in Marble
1859.

(1) This work of restoration was due to the initiative of Sir Vincent Eyre, and Miss Sarah A. Clarke acting on behalf of the daughter of George Keats, Mrs. Emma Speed. Several letters relating to it have been presented to the Keats-Shelley Memorial in Rome by William Harris Arnold of Nutley, New Jersey, and will be dealt with more fully in the next number of this *Bulletin*.

Before the tomb-stone of Keats was finally erected, the *old* protestant burial-ground had been closed. In the negotiations between the leading non-catholics in Rome and Cardinal Consalvi, Lord Colchester, who happened to be in the city in the winter of 1821, had taken a prominent part. Soon after his return to England the important Bill for admitting Roman Catholic Peers to sit and vote in Parliament, came up in the House of Lords, and Colchester, who opposed it vigorously in debate, brought up the recent difficulties with regard to the protestant burial-ground in Rome as an example of impenitent catholic intolerance. In a speech of June 20th. 1822, he declared (1):

« Amongst the latest proofs of the same unchangeable hostility to protestants as such, the Court of Rome has recently refused to protect from insult and destruction the protestant tombs which have been erected within the walls of Rome; and has refused this reasonable request to the joint solicitation of all the protestants of Europe there resident, though strongly urged by the diplomatic representative of one great protestant power [Prussia], and repeatedly pressed by the Presumptive Heir to another Protestant Sovereign [the Prince of Denmark] ».

The notoriety thus given in England to the attitude of the papal government caused great annoyance to Cardinal Consalvi, and on August 3d. 1822, there appeared in the *Diario di Roma* a highly polemical article which was believed to have been inspired by Consalvi himself, and which undertook to refute Colchester's statements as « false and calumnious ». The truth was however, that the Roman authorities had come to a somewhat belated decision to cede, at least in part, to the wishes of the non-catholics in Rome with regard to the burial-ground. It suited the purpose of the *Diario di Roma* to re-

(1) Charles Lord Colchester. *Speeches upon Roman Catholic claims.* London, 1828, p. 54.

present the decision as having been already reached some time before, but it may well be doubted whether Colchester's speech did not itself have considerable influence in persuading the Roman government to adopt a more tolerant position. The authorities persisted in their refusal to allow the old graves to be enclosed, on grounds of public interest; the approach to the Pyramid of Caius Cestius and the view of the monument must not be interfered with. But they set apart for the burial of non-catholics in the future another portion of the Meadows of the Roman People, a little farther from the Pyramid, but adjoining the ground occupied by the old graves, and this they hastened to enclose with a wall at the expense of the Roman government. Burial in the old ground was discontinued in August 1822, and the first grave in the new enclosure was made in the following November.

But if the graves of the future seemed thus assured of protection, the fate of the sixty-six graves already existing still remained uncertain. Niebuhr has left on record in a letter of August 17th. 1822, a statement of the unpleasant struggle in which he was obliged to engage that same month of August, in the hope of preventing their eventual destruction (1). And it was only after the death of both Pius VII. and Consalvi that the long discussed project of enclosing the old graves could be carried out. On May 12th. 1824, Bunsen, who was acting as Prussian chargé d'affaires after Niebuhr's departure, was able to write to the latter: « By an unexpected turn of circumstances, the wall of the old burial-place of protestants (that is, a widened and walled sunk fence) will be actually accomplished, under Leo XII.

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(1) Lord Colchester. *The diary and correspondence of.* Vol. I. p. 256. Barthold Georg Niebuhr. *Lebensnachrichten.* Band II. Hamburg, Friedrich Perthes, 1838. pp. 498-499.

and is already begun ! » (1). This was a sort of moat which still encircles three sides of this burial-ground today and which for a half-century served as its sole protection. The high wall which now runs between the road and the moat on one side, was built only some thirty years ago.

The register of burials in the new enclosure contains the following notice as the third entry :

Percy Byshe [sic] Shelley, English.
Died drowned at sea the 8th. of July 1822.
His ashes buried on the 21st. of January 1823.
In the morning at 17 o'clock.
Aged 30.

The body of Shelley, who had been drowned about two miles out to sea off the little sea-port of Viareggio, had been washed up on the coast near that town, in the Duchy of Lucca, on July 18th. 1822. It had been visited by Trelawny on the day following and identified from the volume of Sophocles found in one pocket and the volume of Keats found in the other. The body was buried in quicklime amid the sands, but on August 16th. it was disinterred and burned on the shore in the presence of Lord Byron, Leigh Hunt, Captain Shenley and Trelawny. The ashes were placed in an oaken coffer and conveyed in Lord Byron's yacht, the *Bolivar*, to Leghorn, where they were consigned to an English merchant named Grant, who in turn consigned them to his correspondent in Rome, John Freeborn, a wine-merchant and the acting British consul.

Mary Shelley desired that her hushand's ashes should be buried in Rome beside the remains of their son William, who had been interred in the protestant cemetery on July 8th. 1819. « Adonais is not

(1) Frances Baroness Bunsen. *A memoir of Baron Bunsen.* London, Longmans, Green, and co., 1868. 241-242.

Keats's, it is his own élegy », she wrote to Mrs. Gisborne, « he bids you there go to Rome » (1).

When Shelley's ashes reached Freeborn the papal authorities had already prohibited further burials in the old ground where William Shelley lay. New instructions therefore had to be awaited, and in the interval the oaken box of ashes was kept in Freeborn's wine-cellar. The delay caused deep anxiety to Mary, who did not fully understand the difficulty. She was living with the Leigh Hunts in Genoa and was unable herself to go to Rome. It seemed to Shelley's friends that Severn was the one who could be best depended upon to lend efficient aid in the matter, and both Charles Armitage Brown and Hunt appealed to him by letter ; on December 16th. Hunt wrote : « You have nothing, dear Severn, but funeral tasks put upon you; but they are for extraordinary people and excellent friends ». Trelawny also had promised Mary that he would go to Rome in February and would either succeed in surmounting the difficulty or « resume possession of the ashes » (2).

But Freeborn and Severn, probably without delaying further to consult Mary, having attempted unsuccessfully to obtain the suspension of the prohibition against interment in the old burying-ground (3), decided in favour of what seemed to then the only alternative, namely to request permission from the Roman authorities

(1) Mrs. Julian Marshall. *The life and letters of Mary Wollstonecraft Shelley.* London, Richard Bentley & son, 1889. Vol. II. p. 20. Letter of August 15, 1822.

(2) William Sharp. *Idem.* 120-123, 130, 135-136. Edward John Trelawny. Idem. pp. 33, 37, 48, 53. *The Times.* London, November 15, 1892.

(3) Later the Roman authorities did make a few exceptions, and allowed six other burials in the old ground, including the infant son of Bunsen in 1823, Augustus William Hare in 1834, the infant son of Joseph Severn in 1837, and the last, Joseph Severn in 1879. Severn was laid close beside Keats, and over him was raised a stone similar in form and size to that of

to exhume the body of William Shelley and to rebury it together with his father's ashes in the new enclosure (1). This permission was readily granted on January 10th. 1823, and the funeral was quietly arranged for January 21st. Severn in a letter to Brown written on that some day gives the following account of what took place:

« I have just returned from the funeral of poor Shelley... [Our plan] was frustrated, after I had got a permission to [disinter the bones of the child] for, on opening the grave, we discovered a skeleton 5 1/2 feet. Yet it appeared to be under the Stone, so that some mistake must have been made in placing the Stone. To search further we dare not, for it was in the presence of many *respectful* but wondering Italians: nay, I thought it would have been a doubtful and horrible thing to disturb any more Stranger's Graves in a Foreign Land. So we proceeded very respectfully to deposit poor Shelley's ashes alone. There were present General Cockburn, Sir Charles Sykes, Messrs Kirkup, Westmacott, Scoles, Freeborn, and the Revs. W. Cook and Burgess. These two gentlemen, with myself, wished it to be done solemnly and decently, so the box was enclosed in a coffin, and it was done altogether as by the hands of Friends ».

Trelawny, who arrived in Rome a few weeks later, was dissatisfied with the location of Shelley's grave « amidst a cluster of others », and accordingly purchased a plot of ground in what seemed to him « the only interesting spot » in the new enclosure. It was in a slight recess formed by two projecting parts of the old Roman wall, well removed from the other four or five graves then

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the poet; on it a painter's palette and brushes were cut in low relief, and beneath, the following inscription: —

To the Memory of
Joseph Severn
Devoted friend and death-bed companion
of
John Keats
whom he lived to see numbered among
The Immortal Poets of England...
Died 3 Aug. 1879, aged 85.

(1) Archivio Notarile Comunale S. P. Q. R. *Licenze di tumulazioni in Testaccio.* Cred. XVIII. 1821-1841. Tomo CIV. N. 158.

« Francesco Trucchi our custodian of Testaccio shall be permitted upon presentation of the license of the Vicariato to exhume the Body of the defunct

existing. No objection was raised to the transfer of the ashes. « There was no *faculty* to apply for, nor Bishop's license to exhume the body. The custode or guardian who dwelt within the enclosure, and had the key of the gate, seemed to have uncontrolled power within his dominion » (1). Permission was obtained by Trelawny on March 26th. to place a flat marble tomb-stone over the grave with a simple Latin inscription that had been sent to him by Leigh Hunt on behalf of Mary (2); but later he changed his mind and decided to use only the « Cor Cordium » (3) suggested by Hunt, and to add to

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Ernest Bysse [sic] Shelley buried outside of the New Enclosure; furthermore the excavation of a Grave shall be allowed in the New Enclosure for the burial both of the above-mentioned Body and of the Small Box of Ashes of the defunct Percy Bysse [sic] Shelley father of the aforesaid. In accordance with the instructions given, the Grave must be of a depth not less than nine palms (about two yards and a half), and it shall not be permitted to plant trees of any sort. The exhumation and successive burial here referred to shall be performed with all the proper precautions. Given from our Campidoglio this Tenth Day of January 1823.

[On the back of the sheet the following note has been written]:

The exhumation was made in the Old Enclosure, but as the body was not that which was sought, the hole was covered in and nothing removed. This day Febraury 24, 1823. Francesco Trucchi, Custodian ».

(1) Trelawny. *Records of Shelley, Byron and the author.* London, Pickering and Chatto, 1887. pp. 146-148, 311.

(2) Archivio Notarile Comunale S. P. Q. R. *Interessi Diversi.* Cred. XVIII. Tomo LXXVII. 1822-1825. p. 255.

« Honourable Sirs,

Alessandro Banchini petitions Your Excellencies to deign to grant him permission to erect over the Grave of Percy Bysse [sic] Shelley Anglus, in the new enclosure in Testaccio a stone with the accompanying inscription: —

Percy Bysse [sic] Shell[e]y Anglo
Oram Etruscam Legens in navigiolo
Inter Ligurnum Portum et
Viam Regiam procella periit
VIII non. Jul. MDCCCXXII.
Aetat: Suae XXX.

This by your grace etc.

From Our Campidoglio the 26th. of March 1823 — the desired permission is granted."

(3) The words « Cor Cordium » have led to considerable misapprehension regarding the contents of Shelley's tomb, which by many writers has

this a quotation of his own choosing from Shakespeare's *The Tempest*. The inscription as then cut remains today: —

PERCY BYSSHE SHELLEY
COR CORDIUM
NATUS IV AUG. MDCCXCII.
OBIT VIII JUL. MDCCCXXII.

« Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange ».

When asking authorization for this inscription, Trelawny applied at the same time for permission « for the placing of a smooth stone without inscription in the new enclosure, for himself after his death ». The petition was granted on May 8th. (1), but Trelawny had already written to Mary Shelley on April 27th.: « I have just planted six young cypresses and four laurels in front of the recess... My own stone, a plain slab till I can decide on some fitting in-

been incorrectly said to contain the heart of the poet. Trelawny writes apropos of these misstatements: « [The heart] never was in Rome, and it is now in Boscombe... In the burying-ground of the protestants in Rome... I myself buried not Shelley's heart but his ashes ».

(1) Archivio Notarile Comunale. S. P. Q. R. *Interessi Diversi*. Cred. XVIII. Tomo LXXVII. 1822-1825. p. 276.

« Excellencies,

John Trelawny [written Treluony] English Captain begs Your Excellencies to grant permission for the placing of a smooth stone without inscription in the New Enclosure, for himself after his death; and also to add to the stone of the defunct Englishman Schelley [sic], which is already in place in the said enclosure, besides the inscription already approved *Percy Bysse* [sic] *Shelley Cor Cordium* the following — *Nothing of him that fades but doth suffer a sea change Into something rich a*[*n*]*d stra*[*n*]*ge*. — Italian Translation. — Niente di più che a perduta Ma si cambia dal Mare solo alla cosa ricca nella Romanza. — He further requests permission to be allowed to plant some trees about the two stones which will lie close together in the said new enclosure.

[Adressed outside to Their Excellencies the Conservatori of Rome].

For John Trelawny [written Treluony] Captain.

From our Campidoglio the 8th. of May 1823. — The desired permission to place the above-mentioned stone together with the inscription which has been examined by Us is granted ».

scription, is placed on the left hand. I have likewise dug my grave, so that, when I die, there is only to lift up my coverlet and roll me into it. You may lie on the other side if you like (1). It is a lovely spot ».

*
* *

Fifty-seven years passed and seven hundred graves now filled not only the new enclosure of 1822 but also a considerable area of the new ground that had been annexed to it in 1856 (2). The cemetery, both the old part and the new, had become more than ever a place of pilgrimage for English and American travellers in Rome ; hundreds every year visited the tombs of Keats and Shelley, and many commented upon the strange, uninscribed, flat tomb-stone that lay beside the latter's grave. Trelawny's tomb was empty and the authorities believed that he was long since dead and buried elsewhere. One day in December 1880, the Director of the Cemetery received an unexpected letter. What followed is told in his own words (3) :

« The ashes of the Poet Shelley were brought to Rome in the autumn of 1822 and were followed a few months later by an English gentleman who bought in the Protestant Cemetery a piece of ground for two graves of which

(1) Mrs. Shelley was buried in Bournemouth Churchyard.

(2) Among the men of distinction buried in the new protestant burial-ground in Rome are Goethe's son Augustus, the English sculptor John Gibson, the American diplomatist George P. Marsh, John Addington Symonds, Lord Vivian the British Ambassador, and W. W. Story.

(3) Mr. Trucchi kindly wrote out this statement for me at my request. The following unpublished letter which has been preserved in the archives of the British Consulate in Rome also relates to the final preparation of Trelawny's tomb. The original is in Italian.

7 Pelham Crescent, Brompton.
London, S. W. 3 January 1881.

Dear Sir,

I bought the ground in which the ashes of the poet Shelley were deposited ; and I would like to know if the said ashes are still there, and in what state the tomb of Shelley is today: this before I reply to your letter of December 22 recently received.

Believe me yours.

E. J. Trelawny.

one was to serve for Shelley, the other for himself. At that time the administration of the affairs of the Cemetery was very irregular and the name of the purchaser of the ground remained unregistered, but my father remembered having been told of the purchase. Many years passed and as I had never heard from the owner of the ground I supposed that he had died. To my great surprise, however, in the latter part of 1880 I received from England a letter signed Trelawny, in which the writer stated that, as he was the owner of the plot of ground near the grave of Shelley and that, as he was now an old man and could not expect to live much longer, he thought that it was time for him to prepare his grave. He gave me an idea of the measurements of the box that would contain his ashes which he wished to have deposited in a little brick vault; and he enclosed also an inscription requesting that it should be carved on his marble tomb-stone which was already in place.

After having carried out his instructions I sent a letter to him to report that everything had been properly done. Trelawny then wrote to the British Consul in Rome, Mr. A. Roesler Franz, begging him to see whether I had understood his wishes, and having received an affirmative reply he sent me a cheque in payment, with his hearty thanks for the care which I had shown.

One day in October of the following year 1881, about 4 o'clock in the afternoon an English lady (Miss Emma Taylor) came to the Cemetery and asked for me.

She showed me a little walnut box stating that it contained Mr. Trelawny's ashes. I was greatly surprised and asked her whether she had the proper official documents. As she had none I told her that I could not receive the ashes, and begged her to take them back to her house, promising at the same time to do all in my power to help her. The day after, I went to the Ministry of the Interior and saw Commendatore Casanova who was the head of the office that had charge of these affairs. He said that as Miss Taylor had introduced a body into Italy without the regular documents and without having paid the regular tax of three hundred and six Italian lire she would now have to pay the fine prescribed by law, namely an amount equal to ten times the tax, three thousand six hundred lire. I explained to him the good faith in which Miss Taylor had acted, as she was ignorant of our regulations. He smilingly replied: « I quite understand the case as I too am a great admirer of Shelley; she will have to pay only the single tax ». After a fortnight we were able to obtain all the necessary documents from London, where Trelawny died, and from Gotha, where he had been cremated, duly legalized by Italian consuls, and could lay his ashes in the grave where they now rest in peace.

Rome, February 28, 1910.

A. John Trucchi, *Director of the Cemetery.*

Portrait of Keats, after the original Sepia Drawing by Joseph Severn
presented to the Keats-Shelley Memorial by Mrs Eleanor Furneaux

Portrait of Keats, after the original Sepia Drawing by Joseph Severn
presented to the Keats-Shelley Memorial by Mrs. Eleanor Furneaux

The Protestant Burial-Ground in Rome

The Preservation of the Graves of Keats and Shelley

(A personal reminiscence)

By Sir Rennell Rodd

The graves of the poets Keats and Shelley, side by side respectively with those of their devoted friends Severn and Trelawny from whom in death they are not divided, have now for nearly a century been reverently visited by succeeding generations of Anglo-Saxon travellers, and year after year fond hands of pilgrims bring their tributory offering of flowers to this shrine of memory. Though they may see the spot but once, they bear away with them an indelible impression of the wonderful environment in which the beloved dead are laid, and it remains for ever associated in their minds with the rarer remembrances of their Roman days. Few however of these many travellers in all probability are aware how narrowly the goal of that pious pilgrimage has escaped the restless hand of change, which has dealt hardly with the Rome of our youth. Fewer still could tell the story, and some of its details are perhaps known at first hand to none that are still alive except the present writer, to whom it has therefore been suggested that it should be placed on permanent record in the *Bulletin* of the Keats-Shelley Memorial.

When Rome at length became the capital of an united Italy the rapid increase of its population entailed a great extension of the habitable area, which previously to 1870 had scarcely occupied half the space enclosed within the ancient walls.

A new suburb grew up in the deserted region bordering the river between the Aventine and Monte Testaccio, while stores and other buildings began to appear outside the walls along the road leading to San Paolo and to Ostia, which traverses the narrow turreted gate-house in the ancient line of defence at a very awkward angle for traffic. Consequently in 1888 the Municipality of Rome decided to construct a new road along which the tram line would run, piercing the walls beyond the Pyramid of Caius Cestius, to the right of the gate. For this purpose it was proposed to expropriate the old Protestant Cemetery in which are the graves of Keats and Severn, of the sons of Alexander von Humboldt, of Hare and of William Shelley, some seventy-eight in all, of which more than half are British. In exhange the Municipality offered to increase the area of the adjacent Protestant Cemetery actually in use, by a grant of three thousand square metres of new land, and to surround the whole with a wall. The tomb-stones were to be transferred to the new cemetery, but it was admitted that the removal of the remains would be materially impossible as, with the exception of that of Joseph Severn, the bodies had not been interred in lead coffins nor in graves constructed with masonry, but simply laid in the ground which was marshy in character and, save in one or two special cases, where exceptional authority had been given after the closing of the cemetery, the latest burials had taken place some seventy years earlier.

The proposal was one to which, in view of the favourable conditions offered and the obvious public utility of such a new road, it was difficult to raise opposition. The German Ambassador, who had succeeded to the attributions of the Prussian Minister to the Vatican, under whose protection the cemetery had been placed, had signified his approval and it appears to have been favourably

received by the representatives of the other non-Catholic powers. Under these circumstances the British Government also hesitated to take an adverse view, and instructed the late Sir John Gordon Kennedy, who was at that time in charge of the Embassy to assent to the expropriation if, when the time came, he saw no objection to such a course.

But expropriation and official recognition that the property was vested formally in the Roman Municipality implied not only the suppression of the cemetery and the disappearance of a spot endeared by association, whose strange and haunting beauty had prompted Shelley to write that it might almost make one in love with death, but would have for its result the confounding of the ashes of the honoured dead with the metalling of the contemplated road. To the very few at that time who were aware of the details of the scheme, and who deeply felt the menaced desecration of the grave of the best beloved of poets, there appeared to be but little hope of saving the situation and, in view of the decision recorded, any public protest seemed destined to come too late. A letter signed « an Englishman » did indeed appear in the *Standard* of the 6th. of September, suggesting intercession even at the eleventh hour on behalf of a spot endeared by long tradition (1). But on the following day a counterblast, signed by the name of one from whom it might least have been expected, charged the writer with having raised a quite unnecessary outcry. The old cemetery was condemned in this astonishing reply as being « destitute of external charm », and the public were even invited to prepare with equanimity for the removal

(1) This letter was inspired and, I think, written by the late Sir Clinton Dawkins, whom I had consultated as to what might be done. A copy has now been added to the Archives of the Keats-Shelley Memorial.

of Shelley's gravestone also in the not very distant future. One last resource was however still open. Means were found to bring the matter to the knowledge of the late Queen Victoria. This it was possible to accomplish through the good offices of the late Sir Edward Malet who, having learned the facts on the eve of a departure for Balmoral, undertook with all good will to invite Her Majesty's personal interest. The Queen — there is no reason now to withold the inner history of these negotiations, rather in honour to her memory they should be placed on record, — took immediate action and caused the Secretary of State for Foreign Affairs to be informed how deeply she would regret any interference with the poet's grave. The result was the despatch of new instructions to the Chargé d'Affaires in Rome, in which a sharp distinction was drawn between the expropriation of the cemetery itself, to which no objection had been raised, and the uses to which it was apparently intended to put the ground after expropriation, namely the construction of a roadway over the graves in which reposed the remains of several distinguished Englishmen, and among them the poet Keats. To such a project, which would be repulsive to the feelings of a large number of their countrymen, Lord Salisbury stated he was unable in behalf of Her Majesty to give his sanction (1). Under these circumstances Sir J. Gordon Kennedy had a task of considerable difficulty before him. He found no disposition among the various parties interested to join in a combined opposition to the Municipal project, and the residents did not seem inclined to denounce on sentimental grounds an arrangement which secured so important an addition to the cemetery actually in use.

(1) See *Correspondence respecting the proposed expropriation of the old Protestant Cemetery at Rome:* Italy No. 1 (1889): presented to Parliament May 1889.

He met however with very friendly cooperation from the Syndic of Rome, Marchese Guiccioli, in devising a compromise, which after an inspection of the detailed plans had occurred to him as practical. The Syndic accordingly undertook to study afresh the tracing of the contemplated thoroughfare with a view to forming a small isolated triangular garden plot containing the graves of Keats and Severn which, surrounded by an iron railing and planted with trees, would become a sort of island between the Via di Marmorata and the new road diverging from it. This proposal not only received the cordial support of the German Ambassador, but thanks once more to the representations of Sir Edward Malet at Berlin, was personally advocated by the German Minister for Foreign Affaires, Count Herbert Bismarck, who during a short visit to Rome in October 1888, availed himself of the opportunity to call upon the Syndic and inform him that it would gratify the German Emperor to learn that the Municipality had been able to defer to British sentiment by saving the tomb of Keats. A new plan was drawn up in accordance with this proposal which secured the approval of all concerned and was accepted with grateful recognition by the Queen's Government. A convention of nine articles was signed on the 31st. of December 1888 (1) between the Municipal Administration represented by the Syndic and the German Ambassador, the late Count Solms, by which the site of the old cemetery was vested in the Municipality, and a new area was ceded in extension of the cemetery in use. The Municipality had liberty to apply to any purpose the ground thus transferred, with the exception of a plot specifically defined, containing the graves of Keats and Severn, which were to be preserved and protected by an iron railing. Other arti-

(1) Printed in the official publication referred to in the preceding note.

cles dealt with the obligations undertaken by that body to transfer monuments and bear the expenses involved. The old cemetery indeed was doomed, but as regards the tombs of Keats and Severn the efforts of Sir J. Gordon Kennedy had ben crowned with success.

The only immediately perceptible result of this arrangement was the opening of a wide gap in the wall through which the road was destined to pass. At that period the limits of the octroi circuit were coterminous with the walls. The passage was therefore closed once more with a wooden hoarding intended to be temporary, which has however remained to the present day. A narrow strip of ground between this gap and the gate by which access to the old cemetery is obtained, flanked on the one side by a kind of moat, at the bottom of which the *selci* of the ancient Ostian road can be traced, and on the other by the wall of the new cemetery, had never formed part of either, and was claimed as Municipal land. Upwards of twenty years passed and no further steps were taken to give practical effect to the plan for the new road. The extension of the city took a new direction. The quarter near the gate of St. Paul did not develop as had been anticipated and, after the adoption of a scheme for preserving the valley between the Palatine, Aventine and Coelian hills as an archaeological area devoted to parks and gardens, it became evident that it would remain an isolated and unpopular suburb. Meanwhile the circuit of the octroi was extended in several regions to a considerable distance beyond the line of the walls. The hoarding erected to close the gap no longer defined the fiscal frontier, and there was reason to apprehend that it would fall into disrepair, with the result that the privacy and decency of the cemetery, as long as it was suffered to exist, would be endangered by facilities for access at a spot rather outside the radius of police vigilance. Under these circumstances

it occurred to the present writer to enlist the frendly interest of the present Syndic, Signor Ernesto Nathan, in the conditions which menaced a landmark of old Rome worthy, even if condemned to disappear at last, of our reverent care so long as it was suffered to exist. The result of a preliminary examination of the ground was that Signor Nathan, who displayed a genuine sympathy with the feeling that this historic burying ground should not be tampered with except on grounds of real and pressing necessity, was able to convince himself that a radical change in the whole plan was well worth considering. After a brief interval he invited the German and British Ambassadors to meet him at the cemetery and there made a proposal which was very welcome to us both. It was in substance that the contemplated new road through the walls should follow a different line, nearer the river. The immediate area, properly depending on the tomb of Caius Cestius, separated from the cemetery by a deep cutting with a supporting wall should be treated as distinct from the latter, and access would be given to this ground through a gate and railing which would replace the wooden hoarding in the gap in the walls. The supporting wall of the fosse or cutting would remain the boundary of the cemetery, but would have to be reconstructed and a low railing would run along the ridge. This work would have to bè defrayed from cemetery funds. He then proposed to hand over the strip of ground, running up to the line of the walls between the old and the new cemeteries, which would thus become one continuous tenure. Finally he proposed to guarantee the old cemetery against any disturbance, so long as the ground was devoted to no other than the present purpose. A new convention embodying these provisions has new been signed by the German Ambassador, Herr von Jagow, and Signor Nathan on behalf of the Municipality. Humanly speaking, thanks to the court-

eous and broad-minded attitude of the chief magistrate of Rome, the permanent existence of that time honoured spot is now assured.

The preservation in its original state of the grave of Shelley, set in a tower of the Roman wall forming the boundary of the cemetery, in ground acquired by Trelawny, whose own ashes were brought thither some sixty years later, has also in the experience of the present writer given cause for some preoccupation. Early in 1891 a controversy arose between the late Lady Shelley, the poet's daughter in law, and Mrs. Call, the daughter of Trelawny, as to the proprietary rights over the grave and letters on the subject were addressed by friends of these two ladies to Lord Dufferin the British Anbassador and other members of the Embassy, with a view to ascertaining in whom the property of the graves was actually vested. Lady Shelley had contemplated the erection in place of the flat stone inscribed with those wonderful lines from *The Tempest* under which Trelawny had buried the ashes of his friend, of a monument the execution of which had been entrusted to Mr. Onslow Ford. The sculptor had interpreted her ideas to her complete satisfaction, but she found herself confronted with a serious difficulty. Mrs. Call protested against any alteration in the aspect of the grave as a violation of the express wishes of her father, and as his sole residuary legatee claimed proprietary rights over the ground which he had acquired. Having recently joined the Embassy and having there learned these facts, the present writer, as an old friend of Lady Shelley, wrote to her and submitted that, independently of the issue with Mrs. Call which threatened to assume a legal form, the erection of an elaborate marble composition, however beautiful in itself as a work of art, involving an alteration in the familiar aspect of a spot, consecrated by association and for so long an object of pilgrimage to lovers of the poet's memory, would probably stir up a

painful controversy, and was for every reason to be deprecated. To this Lady Shelley replied that for her part she would also greatly prefer that the grave should be left in its present form. But many proposals had been made to herself and to her late husband, Sir Percy Shelley, by various persons who were anxious te do honour to an illustrious memory, and as she had feared that after her death some very tasteless monument might find its way there, she had only desired to anticipate such a misfortune by ensuring that a really fine work of art should occupy the spot. If however a guarantee could be obtained that there would never be any change in the future, she would be very glad to renounce the scheme and have the monument designed by Mr. Onslow Ford placed elsewhere.

This correspondence appeared to pave the way for a solution of the question at issue, and it was then suggested, with the approval of Lord Dufferin, that such a guarantee would be best secured by a direct expression of the wishes of the Shelley and Trelawny families, and that, as in the future any applications for permission to make alterations would be referred to the Embassy or the Consulate in Rome, a document should be drawn up in the form of a legal agreement between Mrs. Call and Lady Shelley giving expression to their common aim to preserve the graves unchanged in their present aspect. Such a contract was drawn up in duplicate and duly signed by the two parties interested on the 31st. of December 1911. A copy was deposited in the archives of the British Embassy in Rome. It is thereby provided that no addition or alteration shall be made by either of the signataries beyond such as may be necessary for keeping the graves in good repair, and their wish and desire is placed on record that no such alterations or additions or interference with the said tombs should at any time thereafter be made by any person or persons whatsoever.

The monument executed by Mr. Onslow Ford found a place in Oxford at Shelley's old College of University, proud in the closing years of the century to do honour to the memory of one whom in its opening years the narrow spirit of the Academic hierarchy had publicly repudiated.

The permanency of these historic graves would thus seem to be effectually guaranteed. There are however other secondary cares which claim attention. The thrust of the roots of the big pine tree behind the grave of Keats has already once lifted the tomb-stone out of place, and the offending limb was amputated. The bay trees and other shrubs surrounding it will need from time to time to be replaced, and some young trees were set there last year a few yards farther back where they have a better chance of prospering. The Committee of the Keats Shelley Memorial have with the approval of those most directly interested undertaken the care of the four graves, as well as those of other distinguished writers or artists buried in Rome which may have no natural protectors, and it would seem that, after all the perils of the past, the future of these honoured and pathetic memorials is assured so long as the names of the two poets remain dear to those who have « learned their great language, caught their clear accents ».

Unpublished Diary

Of Mrs. Leigh Hunt

(Pisa, September 18, 1822 — Genoa, October 24, 1822)

This unpublished fragment of an Italian diary kept by Mrs. Leigh Hunt — Marianne — in the months of September and October 1822, was purchased by the Executive Committee of the Keats-Shelley Memorial at Hodgson's sale in London on October 31st. 1912. It is neatly written on loose double sheets of crown octavo note-paper, of which it fills eight pages.

Shelley had urged Leigh Hunt to come to Italy as early as 1818, and in a letter of December 22d. of that year had communicated to him Byron's kindly offer of a loan of four or five hundred pounds for the expenses of the journey. But Hunt made up his mind to go to Italy only after receiving Shelley's letter of August 26th. 1821, which contained the following communication: «'He (Lord Byron) proposes that you should come and go shares with him and me in a periodical work, to be conducted here; in which each of the contracting parties should publish all their original compositions, and share the profits... There can be no doubt that the profits of any scheme in which you and Lord Byron engage, must from various, yet co-operating reasons, be very great».

Hunt had been the victim of persistent misfortune, and now his wife had fallen into a state of confirmed ill-health; his own constitution was undermined by overwork on his two periodicals, *The Examiner* and *The Indicator;* and he was loaded with debts. He had already borrowed 1,400 pounds from Shelley in one year — more than the lender's own income at that time — and it was Shelley who now assured him of 200 pounds with which to finance the Italian journey, the money being in turn borrowed from Byron. Roused by Shelley's enthusiasm, Hunt came to regard Italy as the land of hope, where he was to « rejuvenise » and retrieve his fortunes. « Put your music and your books on board a vessel », Shelley had written, « and you will have no more trouble ».

The poet, however, proved a poor prophet. Dangerous gales forced the small brig in which Hunt, his wife and six children had embarked at London on November 15th., to put into Dartmouth on December 22d. Mrs. Hunt's aggravated illness and nervous state prevented their again putting to sea with the brig a few days later, and they finally got away only on May 13th. 1822,

when they sailed from Plymouth on another vessel, reaching Leghorn, via Genoa, on July 1st. Shelley was drowned a week later, and with him Hunt's fondest hopes made shipwreck. Not only were Hunt and Shelley affectionate and sympathetic friends of long standing, but Shelley was the connecting link between Hunt and Byron — men as unlike in their natures as they were in their poetry. Only nine days before his death Shelley had written to Horace Smith regarding the arrangements which he was making for Hunt with Byron: « Between ourselves, I greatly fear that this alliance will not succeed ». Byron took a philosophical view of his relations with Hunt, when he said later to Lady Blessington, « Our tastes are so opposite that we are entirely unsuited to each other... we are more formed to be friends at a distance, than near ».

Byron had been kind to Hunt during the period of the latter's imprisonment for libel in Surrey County Gaol, 1813-1815, but no correspondence had passed between them after Byron's departure from England in 1816. Unfortunately Shelley's last letters to Hunt had been characterized by some bitterness toward Byron, and when Hunt reached Leghorn Shelley « prepared » him to find Byron not exactly what he had taken him for. This was a bad beginning. Mrs Hunt had never liked his lordship and her convinctions regarding the proprieties of society prevented her from viewing with equanimity the freedom of Byron's life in Pisa. She never exchanged even a word with Countess Guiccioli. When Byron once remarked in her presence that Trelawny had been speaking against his morals, she observed with more wit than tact, « It is the first time I ever heard of them ». Nevertheless she accepted Byron's hospitality. He had opened the ground floor of his Pisan palace, Casa Lanfranchi, to the Hunt family, rent free; but Hunt felt under scant obligation to Byron for it, observing that the latter was not occupying it himself, and that living on ground floors in Italy was « plebeian ». Shelley had fitted out this apartment for Hunt, and Byron had insisted on paying the bills and presenting Hunt with the furniture. But neither in this did Hunt find occasion for gratitude, as the furniture, though « good and respectable », seemed to him « of the plainest and cheapest description ». Byron on his side had a sufficiently high opinion of Hunt's poetry, while of Hunt himself he spoke in a conversation with Trelawny as « a gentleman in dress and address... with a taint of cockneyism ». But he appears to have reciprocated Mrs. Hunt's dislike, and her husband felt that his lordship did not show her proper courtesy when she arrived at Casa Lanfranchi with the children. In the education of their children the Hunts acted on the principle that they should be allowed to do exactly as they chose « until such time as they were of an age to be reasoned with »; and at Pisa the six little Hunts chose to do an infinite number of things which disturbed the tranquillity of Lord Byron's household.

The periodical work which Hunt had come out to Italy to edit, was baptized *The Liberal.* Its first number appeared in September 1822, its fourth and last in July 1823 at the moment when Byron was setting out for Greece. Byron wrote of it on October 9th. 1822, as « a bad business », but the hopes of Leigh Hunt and his brother John were centered in it, and he felt that he ought not to « quit them in their adversity ». He urged Leigh Hunt's family to return to England and offered to furnish the means to enable them to make the journey in comfort. Hunt wrote to his sister-in-law regarding money on November 7th. 1822, « I could always procure what I wanted from Lord B[yron] ».

At the period of this diary Countess Guiccioli's family had been ordered by the Tuscan government to leave the country for political reasons, and Byron decided to give up Casa Lanfranchi and depart also, establishing his temporary residence with them at Genoa, where Mary Shelley had preceded them ; most of the Pisan group were soon reunited there, though not all under the same roof.

Mrs Hunt's nervous state is reflected in the following entries to her diary, but her observations are calmer than was to have been expected. She was a desperately ill woman. Immediately upon her arrival in Leghorn in July, Shelley had had her examined by the famous Tuscan surgeon Vacca, who pronounced her case hopeless. Her consumption would be lingering but must inevitably end fatally, he declared, and thought it proper to communicate his opinion to Hunt However, Mrs. Hunt lived until 1857.

H. N. G.

JOURNAL BEGUN ON THE 18th. OF SEPTEMBER 1822 IN THE INN AT PISA CALLED THE [POSTA?]

18 th. — This day we left the Casa Lanfranchi & must remain in the inn till we get passports from Leghorn. — Under what different feelings did we arrive here at this very house on the 3d. of last July exactly 11 weeks past, at the same hour in the evening, — (on our way from Leghorn on our first landing in Italy). Then we had our dear friend Mr. Shelley with us alive, & cheerful, assisting us in any, & every way, almost anticipating our wishes before we

had formed them, with an instinct that nothing but an entire abandonment of self, & deep regard for others can give. Now! Oh Now! With us it is true but oh how different. I look at my little box and think of the lip that covered what it contains until I can bear it no longer (1). A lip from whence every pure and generous feeling issued daily, hourly, & momentarily. But I must not think of it. This day rec[eive]d 80 crowns of Legare (L. B.'s secretary) (2).

19 th. — Here we are still ! Mr Trelawny is arrived & says the road is not so bad to Genoa, that it is not necessary to go by sea any part of the way. Thank God ! I hope never to be on the sea again as long as I live & when I die Henry has promised to have me burnt if possible — & I have made him the same promise — my spitting of blood has returned after a month's respite. How *can* I hope to be cured ! No, no, no, it is impossible. — Sent a letter to Mrs. Mason for Claire today from Mary S[helley] which she says she will forward. — What a pity it is the good actions of *noblemen* are not done in a *noble manner !* Aye princely I would have them be. How Mr. Shelley knew how to do a favor ! As *well* as my Henry. Actions really admirable, are often spoilt in the doing; from mere manner.

20 th. — We do not go to Genoa untill [sic] Monday & perhaps not then.

Monday 23d. — No Genoa. Mr. Trelawney [sic] left us today for Genoa — Mr. Hunt was much annoyed by Lord Byron behaving so meanly about the Children disfiguring his house which his nobleship chose to be very severe upon. How much I wish I could esteem him more ! It is so painful, to be under any obligation to a person you

(1) Mrs. Hunt undoubtedly refers here to a fragment of Shelley's jawbone which was taken from the funeral pyre by Leigh Hunt and was long kept in the family as a sacred relic. It has recently been deposited by Walter Leigh Hunt in the Keats-Shelley Memorial Rome, where it is preserved in a marble urn.

(2) Should read Lega.

cannot esteem ! Can anything be more absurd than a peer of the realm — and a *poet* making such a fuss about three or four children disfiguring the walls of a few rooms — The very children would blush for him, fye Lord B. — fye (1).

24 th. — Still at the inn & how long we shall be here heaven knows ! We received another letter from Mrs. S[helley] in which she says she is sure we shall like the house she has taken at Genoa — Paid Signor Zanetti for the piano 2-C & the man for beds 3-C.

25 th. — Mr. Brown just gone (2). Has been to Lucca & gives a most dreary account of it. We must judge for ourselves — from the windows of the inn which is opposite the Dogana and in the heart of the City I often amuse myself with observing the habits of the people — a girl about 12 years of age came running out of a shop into the street her mother after her shaking & beating her. The girl deserved her punishment as she shewed by her manner to another girl a few years older who came to condole with her, snapping at her like a dog, & [doing] various other tricks, equally beautiful, & amiable. About a quarter of an hour afterward, before she was out of the sulkiness her passion brought on, a neighbour & very

(1) Lord Byron's feeling with regard to the Hunt children was very frankly expressed in a letter to Mary Shelley of Octobre 6th. 1822: « I have a particular dislike to anything of Shelley's being within the same walls with Mrs. Hunt's children. They are dirtier and more mischievous than Yahoos. What they can't destroy with their filth they will with their fingers ».

Apropos of Mrs. Hunt's « Fye, fye ! » Thomas Carlyle's description of the Hunt household twelve years later is also of interest: « [Hunt's] house excels all you have ever read of — a *poetical Tinkerdom*, without parallel even in literature. In his family room, where are a sickly large wife and a whole shoal of well-conditioned wild children, you will find half a dozen old rickety chairs gathered from half a dozen different hucksters... On these and around them and over the dusty table and ragged carpet lie all kinds of litter — books, papers, egg-shells, scissors, and last night when I was there the torn heart of a half-quatern loaf. His own room... he keeps cleaner ». J. A. Froude. *Thomas Carlyle*. 1795-1835. London, Longmans, Green, and co., 1882. Vol. II. p. 439.

(2) Charles Armitage Brown, the friend of Keats.

respectable looking woman of upwards of fifty, came out and lectured her, which lecture was concluded by her mother putting a piece of money & her mass-book in her hand & the neighbour marching off with her to mass — What an extraordinary way ot curing a girl of passion & rage by making her a hypocrite — The Women here almost invariably have fine heads of hair which they all dress alike, that is it is drawn to the back, the parting across the head, very low on the front and tied — then a comb stuck in simply the hair plaited and brought round the comb coronet fashion.

26 th. — Lord Byron set of[f] for Genoa today; we go early in the morning of tomorrow.

27 th. — Here we are at Massa — A beautiful picturesque place on a hill with citadel at the top overlooking all — the orange & lemon trees seem peculiarly fine here.

28 th. — Tonight at Lerici where we must wait for a fair wind to take us to Sestri, the road being very bad between here & there (1).

29 th. - At Lerici - the most miserable of places as far as regards

(1) Hunt at this time went over to Shelley's house near Lerici in company with Trelawny, and later wrote of his sad visit as follows, in a letter from Genoa to Bessy Kent: « There I saw those melancholy rooms, to which he was returning, and did not return... It is hard to have hoped so much from his company and what I would have done for it, and to miss it all... Lord Byron fell ill there, which detained us some days; and when we left him, on his getting better, intending to go by sea as far as Sestri (which was necessary on account of the broken condition of the new road making between Lerici and that place), the mariners put into the first port they came to, a few miles distance, pretending that it was impossible to proceed ».

In the guide books of this period the route from Pisa to Genoa is laid down as follows: Viareggio, Pietrasanta, Massa, Lavenza, Sarzana, Spezia, Borghetto, Matterana, Bracco, Sestri di Levante, Rapallo, Recco, Genoa. In the *Itinerario Italiano*. Milano, 1820, pp. 119-120, it is stated that, « From Sarzana one may go to Lerici and there embark the carriage, and go on in a felucca to Genoa... The journey is of about sixty miles by sea, and when the water is smooth can be made in fifteen hours. Formerly it was impossible to proceed from Sarzana to Genoa by carriage owing to the difficulty of the roads, but now [1820] they have been in great part put in excellent condition ».

the inhabitants & the house, but the country exquisitely beautiful & wild. We passed through Sarzana yesterday; the only thing particularly remarkable to me was the costume of the female heads; they wear their hair down in a long silk bag drawn up at the end with a large tassel reaching below the shoulders — then a straw kind of hat very thick, about the size of a dinner plate, stuck on with pins quite at the top of the head — It is extremley ugly.

30 th. — Set off this morning in a Felucca for Sestri, but got no farther than Porto Venere — (an old city nearly deserted) where we put in because « t'was going to rain » the Captain said. What would an English sailor say to this? — We waited some hours, lost the wind, then returned to Lerici more fatigued than if we had gone all the way. Now heaven knows how long we shall stay here.

1st. of October. — Too tired to write at all. An earthquake this morning at 5 o'clock waked Mr. H. — and set everything dancing, pictures on the walls &c. I was very much frightened and have hardly recovered [from] it.

2d. — Nothing particular; still waiting for a fair wind.

3d. — Here we are at Sestri. Set of[f] this morning at 7 o'clock and arrived here at 9 — I never shall forget our landing. Our Italian Servant Catarina had taken the children off in a boat while I was looking at the luggage (the Felucca not being able to go close) in a few minutes I heard (for it was quite dark) an immense crowd on the shore all quarreling for something and above all, the voices of my children screaming with terror — miserable enough I was to know what it was & to rescue the children; however the boat returned & I soon learnt what was the matter, for in a minute about a dozen odiously dirty men with beards unshaven and long shaggy hair, up to the middle in water, began fighting for me and Mr. H. to carry us through the water. — What lovely sea

nymphs ! They did not look at all like men. — The din, the noise, the pulling that accompanied us up to the inn on the beach (where we had to wait for carriages to convey us to *this* inn where we stay all night) is almost impossible to be described — here we are however more dead than alive and here we must stay as the Felucca cannot disembark the carriage tonight — and indeed I am not sorry for I have no wish to travel at night. It is past 3 o'clock, all in bed but me, now to bed myself — how is it my thoughts (in a strange inn and so tired as I am too) are not haunted by their daily & nightly visitor.

4 th. — In the Morning. We set off in a few minutes for Genoa.

5 th. — Casa Nigrotto, Genoa. — Here we are at home; we arrived last night after dreadful fatigue at 12 o'clock — If I could have got rid of my fears I should have been delighted with the views from the tops of the Appennines, but fear was & would be uppermost & I was often obliged to close my eyes as the carriage went within a yard or not so much of some frightful precipice — however after many frights & no accidents we are fixed here for some time. — Our house is very large — too large it is to[o], costs us 80 crowns a year with the exception of 30 which it is settled Mrs. Shelley is to pay for the part she occupies (1).

7th. — I was called off suddenly on Saturday to talk with Mr. Hunt & Mary about our house which he does not much like; the number & size of the doors & windows make it look anything but *snug*. He wished much to leave it on account of the distance from Genoa & the consequent difficulty of procuring me ices — however

(1) In the same letter to Bessy Kent, Hunt wrote of this Genoa house: « It would be fit for a nobleman in England: it has marble steps to the staircase, and a marble terrace over the portico... Lord B[yron] lives close to us, with the Gambas, in a palace ».

we have determined upon trying it and with a little contrivance & management I hope to make him comfortable through the winter.

9 th. — I am extremely unwell; my cough has returned with violence.

14 th. — I have been, and am still, very unwell — but to my comfort I have found an English washerwoman.

15 th. —

24 th. — We had a tremendous flood here from the mountains today, [which] has done a great deal of damage breaking the bridges, & carried away a house with a child in it, besides horses, carts, &c.

Six Letters of Leigh Hunt

adressed to

W. W. Story, 1850-1856

When Thornton Hunt prepared *The Correspondence* of his father, Leigh Hunt, which was published in two volumes by Smith, Elder and Co. in 1862, he wrote to the American sculptor and author William Wetmore Story who resided in Rome, to ask whether he had letters of Leigh Hunt addressed to him, which he would be willing to see published. In reply Story sent a letter of Hunt dated August 13, 1856, which was duly incorporated in *The Correspondence*, but the other letters which Hunt had written to him and which he declared that he deeply valued, « not only as expressions of kindly feelings and interest in me, but as being in themselves most interesting indications of the refined culture, the gentle playful spirit, the elegant ease, the pure character and hearty manliness of your father », had unfortunately been left in America. These other letters remained unpublished, and several, if not all, passed later into the possession of Mrs. Waldo Story, who has kindly presented one of them dated December 21st. 1855, together with the published letter of August 13, 1856, to the Archives of the Keats-Shelley Memorial Rome ; she has also kindly permitted the publication of the other four letters which complete the correspondence as it came into her hands.

Leigh Hunt suffered considerable injustice from the piratical publication of his works in America, which began not later than 1814. In that year Van Winkle and Wiley printed in New York *The feast of the poets.* In the forty-five years of Hunt's life which followed, at least twenty-five, and probably many more, American editions of his different works were issued, for which he received no compensation. He cannot therefore be blamed for a remark which James Russell Lowell quotes, to the effect that, « he could never think of America without seeing a gigantic counter stretched all along the seaboard ». However, Hunt's capacity for seeing the sunny side of all things prevented him from laying up malice against the literary pirates, and he counted among the best friends of his later life several distinguished Americans, among whom were W. W. Story, James Russell Lowell and Nathaniel Hawthorne. Lowell in his essay *On a certain condescension in foreigners*,

after making the above quotation from Hunt, goes on to say that, « Leigh Hunt, without knowing it, had been more than half Americanized too ! » Certainly it was one of the greatest pleasures of Hunt's declining years to know to what extent his varied literary work was appreciated in America, and to receive at last compensations for *one* American edition — that of *The poetical works of Leigh Hunt. Now first entirely collected, revised by himself, and edited with an introduction by S. Adams Lee.* Boston, Ticknor and Fields, 1856. 2 Vols. The manner in which this edition was undertaken also occasioned gratification to Hunt. S. Adams Lee of Virginia, of whom Hunt had never heard, wrote to him in 1855, generously proposing the publication of a collected edition of all his works and also of an anthology of sonnets. Hunt consulted Story who was in London at the time on his way to America, and who kindly became the intermediary between him and Lee, and undertook the business arrangements with the publishers, Ticknor and Fields, for the two volumes mentioned. It may be added here, that at Leigh Hunt's death, his American friend and publisher, James T. Fields, purchased his collection of books, numbering about 450 volumes; the most important of these works, priceless because of Hunt's annotations and markings, have been treasured by Mrs. Fields, and are destined for the Library of Harvard University.

Story would seem to have first met Hunt in London in 1850. Mrs. Story's diary of that summer contains the following entry: « Early dinner and a long evening in Leigh Hunt's library ». Story was at once drawn to Hunt in affection, and afterwards wrote that the days which he passed with him then and in subsequent visits to London, remained among his « pleasantest memories of England »; their warm friendship terminated only with Leigh Hunt's death in January 1859.

H. N. G.

Kensington — Sept. 26. [1850].

My dear Mr. Story,

I am sorry you evaded me in that manner just now; for though ill enough, I would have seen you, had I been a great deal more so (to make me better); and I was only doing what I ought to have done an hour before; namely putting on a clean shirt, in order to render myself fit to be seen of ladies. So I lost Mrs. Story & her friend, out of my wish to deserve them; and I am afraid that the

gentleman you brought with you, must have thought me inhospitable. — But you will have told him otherwise. — I should be happy to see your friends at any time, with or without you ; but I hope you will bring them again, and above all that you will not forget the evening you thought you might once more be able to pass with me before you left. Perhaps you & they would come, & pass it together. But don't let me lose it at all events, if you can help. You help to make me love America as I ought ; and I have not forgotten my intended verses thereon.

We are *all* charmed with your piping Shepherd. I miss some details in the extremities & in the chest ; — lost perhaps in the casting ; or are they yet in progress ? — but the rest is admirable ; quite serenely Greek & graceful ; — the turn and projection of the head are beautifully to the purpose ; the drapery unaffectedly simple (I like in particular the daring of the straight fold in the middle) ; and the whole figure is as natural, youthful, & buoyant, as if the lad had just seated himself with legs apart on the tree.

I congratulate you and your country on the appearance of such things ; — evidences that America will one day possess an Italy of her own.

Julia begs her kindest remembrances ; and pray give mine to the little flower-giver.

Most sincerely yours, Leigh Hunt.

Wm. W. Story Esqre.

Hammersmith. July 19, '55.

My dear William Story,

Welcome again to England, and to all the pleasures which it can give to you & yours. If my power equalled my inclination, I for one, would personally assist in heaping you with them.

I should have returned your call fortwith, otherwise than by letter, had I not unfortunately been too unwell, nor for the same reason, is it yet in my power to name a day for my doing so. I was out for a walk, when you came; and I am going this evening to try to get as far as Old Brompton, to see a brother invalid; but doubt whether I shall be able to do it. However, as I am old and you young, — I thin & weak, and you as stout & hearty, I trust, as your barytone used to promise to keep you when I heard it in Edwardes Square, you will not quarrel with my availing myself of the privileges which infirmities bestow and asking you to indulge me as soon as you can with one of those pleasant evenings *here* which you gave me there, whether I can previously contrive to get to you, or not. I have no longer a piano-forte; but I have an harmonium, with which the barytone, I conceive — if it be not indeed a bass, which would assuredly be none the worse, — will correspond nobly ; and as Mrs. Story is a traveller as well as yourself and therefore accustomed to tolerate all sorts of varieties of domestic habits, perhaps she would give half an hour or so of her company to Mrs. Hunt in her bed-room, while the latter, as her wont is, makes the tea there which she sends down to myself & my visitors in the parlour, — a place which her rheumatism has never allowed her to behold, since the day when we first came to the house.

I have to thank you for books, and to apologize for not thanking you before; but illness & sorrow (of both of which I have had a great deal since I saw you) must excuse all, especially as I was ever looking for some fresh moment of communication (1); and lo ! it has come in the best manner.

Ever most truly yours, Leigh Hunt.

(1) Hunt's greatest sorrow came in the death of his favourite son, Vincent, in October 1852.

Hammersmith. Aug. 16, 1855.

My dear William Story,

I write this in case I should not have the pleasure of seeing you when I come with the accompanying letter for Mr. Lee. I intended to have spoken to you on the subject of it, had you remained longer in England, because I have a disposition to talk with you on all subjects ; and as you & Mrs. Story take an interest in the old man of letters, perhaps a perusal of what I have said to Mr. Lee may serve to occupy a few of your moments across the water. Read it therefore, before you put it in the post. The projects of this most kind-hearted gentleman are two books; one of them to consist of a selection from American & English Poets on rural scenery, birds, flowers &c ; the other of a selection from myself, in verse & prose ; and of the latter he proposes to secure me the copyright, and of the former to hand me over the profits, on the strength of its containing « *many* of my poems ». This « many », you see, is my gentleman-like friend's excuse for offering me the profits ; and as he is assisted in these projects by distinguished friends, including, as you will see, « Bishops », and other most Christian personages, who seem not to be frightened at my heterodoxies, the whole movement you will observe, is made to take the handsome character of a silent and poetical rebuke to the American booksellers (1).

I hesitated for a long time for reasons which I would also have told you, had you stayed ; too long, I fear, to do the justice I ought to have done to Mr. Lee's earnestness, and which I should have

(1) The first of these two proposed books was never prepared, but an anthology of sonnets, to which reference is made in subsequent letters, was substituted ; and instead of the « selection from myself, in verse and prose », *The poetical works of Leigh Hunt* appeared, as mentioned in the preceding introduction.

expressed to him immediately; but you will see my excuses, & my gratitude.

You were good enough to say, when you took leave, that should I wish for anything which it was in your power to do for me, I would let you know. A thousand thanks. But there is nothing which I can imagine myself wishing, except that if ever you happen to fall in company with Mr. Lee you will tell him, in addition to what I have said on the subject for myself, how sorry I was for the delay which my perplexity thus poorly excused, and that when you have opportunity sometimes, you will let me know that you and your « Emelyn » and your children are prospering ; for little as I have seen of you, I could not part without a pang.

Most sincerely yours, Leigh Hunt.

Hammersmith — Dec. 21, [1855].

My dear friend,

We rejoiced in the safe arrival of you & Mrs. Story (to whom kindest love from both of us) and in your health, and your walks, and your autumnal colours, and your dear little potential as well as sparkling baby, and everything, not excepting your art, though the law grieves it for the nonce : for said solemn matter should also gladden it, seeing it puts money into art's pocket to enable it, I hope, ultimately to do without it. Please to tell me in your next letter, which I hope you will kindly write to me soon, whether your Beethoven is still in Portland Place, and whether, and at what best hour, I could go and get a look at it, without disturbing anybody more than is necessary ; for till my little fortunes get a little round again, which thank God they are at last (for me) truly beginning to do, as in future I shall at all events fear no knock whatever at my door, I am some-

what coy you must know, of making acquaintances whom I cannot receive in a doorway big enough to hold them. And this reminds me to say, what poor receptions I fear I must have given even you & yours & Mr. Lowell (1), how disconcerting somehow (cordial at heart as they were) and how sorry I was that I had not talked with you all of a thousand things, especially America, and artistical & poetical. But you must remember that you yourselves pleaded other calls; and you must know that at that particular time I was suffering under a complication of sorrows, & those of a sort which friends could hardly make me forget well enough to attend properly even to themselves ; nay, not so much as to consider my right personal appearance ; though I trust I did not otherwise shew myself uncomforted by their visits, or afflicting to themselves. Things are better with me now in every respect ; and you must know I put on clean shirts as I ought to do, and have « everything handsome about me » (as Shakspeare's constable says) and feel no objection to seeing anybody, provided they are half as pleasant as you three, always excepting persons in grand equipages, of whose philosophies I am not equally sure. So no more of this, and to return to the Beethoven. I have particular reasons for wishing to see it, and enabling others to see it, and will enquire thereto in the meanwhile, & act accordingly as soon as I get out again, for I have been hermetically sealed up at home almost every hour since I saw you, with necessities of warmth, and threats of my last winter's bad leg, now happily going. — Oh! what things were forgotten, or only half done, when you were here

(1) Story had furnished Lowell with a letter of introduction to Hunt on September 6th 1852, and three years later when Story and Lowell were in London together they both passed pleasant hours in Hunt's company. Cf. Henry James. *William Wetmore Story and his friends.* Edinburgh and London, William Blackwood and sons, 1903. Vol. I. p. 253. James Russel Lowell. *Letters.* New York, Harper & brothers, 1894. Vol. I. p. 237.

last. I kept a little medallion of Beethoven on the parlour shelf on purpose to put it into your pocket as you went out of the room each time, and forgot it after all It is really very good, and cost me but half a crown, so you would not have denied me, especially as I have learnt in my old age to be a bit of a proud as well as poor man, and cannot take such offences. I have acquired a right to refuse except such good offices as yours with booksellers, and such grand — Oh what shall I call them — from the leisure and independence of your dear fellow-humanist Mr. Lee. Pray read the enclosed letters which I have written him, especially as you have so kindly undertaken the trouble of being agent between us. I wish you to know all which I say to him, & I am sure he would have no objection to your hearing it. You will there see that it is impossible for me to accept your good offices with Messrs. Ticknor, Mr. Lee having forestalled the project about the collected works. Make my compliments to them, & please say so. Pray also, if you are writing occasionally to Mr. Lowell, take the trouble of letting him know the spirit at least of what I have said above in connexion with him. I shall now, I trust, have something more to say of him to an American as well as an English audience. God bless you, my dear Story. Kiss the hand for me of Mrs. Story, and the cheek of the glorious little boy, who is positively, though I say it to the father's & mother's face, the completest specimen of a right human creature of his age that I ever beheld, solid infant manhood, with sprightliness nevertheless all flashing about him (1). The young lady too, if I do not misconstrue her face, will pardon a kiss from the old man.

Your affectionate friend, Leigh Hunt.

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(1) Waldo Story, who followed in the footsteps of his father and became a sculptor.

P. S. — When I send the books for Mr. Lee, or the book of Sonnets, if that goes first, your medallion of Beethoven will come with it. Also, photograph, if I have got one. Be good enough to supply me with an envelope for Mr. Lee's letter, for I have not one that fits.

To W. W. Story Esqre. Boston, Massachusetts.

Hammersmith, May 9th. [1856].

It was very good of you, my dear William Story, to write me such a letter in return for the little passing notes, of which I fear, and yet somehow hope too, that you complain. But I would willingly make every one of them a big letter ; and I should always have written more, had I not really felt, that in writing to Mr. Lee I was writing to you also ; for there were always things in my letters to him, which I specially wished *both* of you to understand ; and as the main subject of them is the matter in which you so kindly concern yourself, I should otherwise think myself bound to repeat to you a good deal which they contain. Indeed I should at once have done so, had not work taxed me severely, at the times when I sat down, or rather sat *on*, to write to America. I wish you had seen the letter, which seems to have perished with the poor Pacific, for it dilated on some points which I think would have pleased you, and mentioned others of interest to myself. I indulged myself in it with recollections of your noble little child, who without exception, and in soberest truth, is the finest infant promise of a man I ever beheld, full at once of brightness and of strength. I shall never forget the way in which he took possession of my little parlour, the moment he was brought into it, how his eyes were everywhere in an instant, what solidity and potentiality there was nevertheless in the body that remained behind them, and what a bright half-laughing smile

& utterance he gave as he looked about him first, and then at me, as though he was contented to make my acquaintance, and pronounced it all right and jovial. I don't know whether I can ask you to give him a kiss for me. I think it must be a shake of the hand, and a clap on the shoulder; for though he is a very handsome infant, and all infant flesh is tender & kissable, I am not sure he wouldn't say « None o' that. I'm an infant Hercules ». He will take capital possession of the world, depend on it. We frequently hear of babes that are a credit to fathers and mothers ; but this little fellow is really a glory. Isn't it true, Mrs. Story ? — Oh, I begin to think that all this ought to have been put in a « sonnet ». Those rhymes glory & Story, remind me of it. But then suppose the sonnet should help to spoil the little boy. No: I must keep it for the man who is not to be spoilt ; and he shall have it, as soon as my brains will allow.

In the lost letter I asked you to let Mr. Lowell know, when you wrote to him, how sorry I was not to see more of him, and of all of you, when last in England. I had a hundred things to say on poetical & other subjects, but something always took you away. I was also suffering, at that time, under many heavy anxieties, and I wished you to tell him, & to tell youreslves, how conscious I became of cutting a neglected and I fear almost squalid figure, and how different I am now (1) to see ladies & gentleman. I also begged you to tell me whether the statue of Beethoven was still in Portland Place, and whether I could see it there without incurring responsibilities of paying visits to worthy but rich people out of the pale of my humble way of life, which cannot pretend to entertain them. But you give me the pleasant news of your coming again to England, and perhaps I

(1) The three blank spaces left in this letter indicate words that are indecipherable in the original.

may see it then. I have been very unwell this winter, & hardly out of doors ; yet I have reason to hope that I shall be better this summer than last, & I certainly shall be « none the worse for seeing you ».

You comfort me about « Rimini », and delight me about the translations, for there I can venture wholly to go along with you. I sometimes fear I am no poet at all, but only a lover of poets ; though when I consider how many *sorts* of poets there undoubtedly are, contrary to what sectarian criticism may think, I pluck up my little pretension again, & think I may still have a chance. I also endeavour to persuade myself I gave a right to do this, when I see people, & whole countries, willing to go on reading my verses. And you are coming among us, are you, and going to publish ? God speed you. You ought to succeed, being the father of that child, and full of so much art and music. Your version of Erotion has a grace and touchingness of its own, but I miss something in the cadence of the last line. Is it a syllable? And was Erotion a male ? I have not the original by me ; and Eros to be sure, was a male ; but the endearing diminutive (to use the Irish term for the longer word) always made me take it for a female. « *Don't run away every evening the next time you come* ». — I wish Mr. Lee could come with you & get well. How painful to see so good & kind a man, & so young too, such a sufferer. The size of his arm — but « » something like madness lay near me for many a month a few years ago, & not a day still passes without pangs in it.

Most truly and affectionately yrs : Leigh Hunt.

P. S. — The magazine articles do not arrive, I suppose they slipped you at the moment.

W. W. Story Esqre.

Care of Baring Brothers & C.
Bishopsgate Street.
London.

[Post-marks] Hammersmith Broad.
12 AG 14 56.

Hammersmith — August 13th. [1856].

My dear William Story,

Heartily do I congratulate you on your return to Europe, knowing how much you desired it ; and I wish as heartily I could accept your kind invitation, and pass some days with you at Walton (1). Rich and rare days would they be to me, but since Mrs. Hunt has been so helpless in her limbs, I have never been able to be comfortable away from her at night-time. I become haunted with fear of fire, &c. (2). I must content myself therefore with hoping to see you & Mrs. Story once and away again, some evening or evenings, before you go to Italy. Give her pray our very kindest remembrances ; and send mine also, when you write next, to Mr. Lowell, with great regrets for the long and abundant evening which I hoped to enjoy with you all three. May I live to enjoy it yet. If not, may it be packed up for me like a bud, somewhere in some ultra-flowering corner of futurity : — for who is to limit the possibilities of time, space, and the *recompensing* ?

(1) The Storys spent the summer of 1856 at Walton-on-Thames close to Mount Felix. Their youngest son, Julian was born there.

(2) Thornton Hunt in editing his father's *Correspondence*. London, Smith, Elder and co., 1862. Vol. II. p. 164, says : « Another nervous feeling which haunted him was a morbid dread of fire. I believe that for many years he never went to bed without visiting the whole house to see that the lights were out ; and he has told me, that he never left home to return at night without a dread lest he should see the house in flames ».

Your book (1) and letter found me with my two future American books, — the Poetical Works and the Sonnet book, — one on each side of me, — the latter quite finished, all but another sonnet or two from new authors (who have been welling up in this manner week after week, for months, which is the reason why it has not gone off sooner) the other almost equally advanced, but still waiting also for poems out of print, which I cannot recover, and I fear (perhaps I should rather say hope) must give up. At all events, neither of them shall wait longer than next week, especially now that I have heard again of Mr. Lee, who, I was beginning [to] fear, had given *me* up (2). What a good man he is ! And what a good man his father, and how worthy both of them, to be the only holders of slaves, — their slaves evidently being none. But when the fact of their having slaves suggested itself to me, I had already made up my mind that such kind of masters, somehow they must be ; and it was not with reference to slaves at all, that I declined the generous offer you speak of (3). Oh no. Nor do I think the man truly generous who cannot both give and receive. But my dear Story, my heart has been deeply wounded, some time back, in consequence of my being

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(1) Story's volume of *Poems* published in 1856.

(2) *The poetical works* came out that same year, as has been already stated; the sonnet book was only published eight years later, after Hunt's death, with the following title: *The book of the sonnet edited by Leigh Hunt and S. Adams Lee.* Boston, Roberts brothers, 1867. 2 Vols.

(3) S. Adams Lee, who had a « great admiration for Hunt's genius », wrote to Story that he had set aside 500 dollars in order to give to Hunt some permanent expression of his respect, and asked whether it would be possible, instead of purchasing an appropriate present, to prevail upon the poet to accept the money. Story wrote frankly to Hunt with regard to the matter, but the later replied with an appreciative negative. Lee then wrote to Story again, expressing the fear that Hunt had refused because he knew Lee to be a slave-holder and felt that the money was tainted. Hunt replied a second time with the present letter. Cf. Leigh Hunt. *The correspondence.* Vol. II. pp. 271-273.

supposed to carry such opinions to a practical extreme ; and though the person who was thought to have meant to imply it, expressed his « deep sorrow » at having so been misconstrued (1), it gave me a shock so great, that as long as I live, it will be impossible for me to forego the hope of *out*living all similar chances by conduct which *none* can misinterpret, let them be as *un*like the Lees as they may (for of course I never put *them* into such a category, or how could I have borne to let them take the trouble for me they do ?) Oh no. I respect & love them ; but more is impossible ; and I am sure they will think so, for my sake, in proportion as they respect and love me. It is late in life to begin to outlive chances of any kind ; but I have a web of indescribable faith in the waking tide of right & will; and at all events, not a single honest man shall misbelieve in me, that I can help.

I tried to get all my letter into the preceding pages, but how was this to be done when I had not yet thanked you for your *book* ? Yet I had something to say about it too, which was no mean *much in little*, let me have said it is as shortly as I might ; for I had no sooner done with your letter, than I began reading the book, *and I did not go to bed till I had read every bit.* So let nobody say that it is not interesting. *Au reste*, I have a world to say, but how am I to say it on paper, with my temples beating, and my handwriting

(1) Hunt undoubtedly refers here to the pain caused him by Charles Dickens's portrayal of the unpleasant character of Harold Skimpole in *Bleak House*, in which several traits of Leigh Hunt were so strikingly reproduced as to convince his friends that Dickens had taken him as a model. Hunt's often reiterated philosophy of the blessedness of receiving as well as of giving, is strikingly brought out, and Dickens confessed afterward that he had « yielded to the temptation of too often making the character *speak* like his old friend », but he added that he had not thought « that the admired original would ever be charged with the imaginary vices of the fictitious creature ». Cf. *All the Year Round*. London, December 24, 1859.

getting into this nervous, wiggling state? I must keep it for talk, — objection, approbation and all: only thus much let me say for the approbation, that there is a great deal of veritable poetry and expression in it, in the best senses of the words; and thus much for the objection, that in your love of the natural, you have fallen too often (in the narrative portion) into the fault too truly objected to myself, namely, the not making sufficient distinction between what it is fit to *say* and what it is fit to *sing*. — In addition to powers that might have been looked for, you possess also, I see, a vein of satire. Item [?], many of your « couplets » are worth learning by heart. And among my numerous markings, I have marked your « Dearest » and the « Beggar » all down (1).

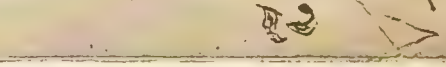
Dear Story, your book makes me love you still better than I did before, for many reasons; at least for some very fine subtle, and esoterical reasons; so you see, while I am praising you, I am praising the discernment & even the originality of your affectionate friend, Leigh Hunt.

(1) This paragraph was omitted in the publication of the letter in Leigh Hunt's *Correspondence*.

Facsimile of fragments from the original Manuscript of Keats's Lamia
presented to the Keats-Shelley Memorial by Mrs. Eleanor Furneaux

Facsimile of fragments from the original Manuscript of Keats's Lamia
presented to the Keats-Shelley Memorial by Mrs Eleanor Furneaux

for she was a Maid
More beautiful than ever twisted Braid,
Or sighed, or blushed, or on spring flowers lea
Spread a green Kirtle to the Minstrelsy:
A Virgin, purest lipped, yet in the core
Of love deep-learned to the red-heart core:



at last with fears
Beseeching him the while his hand she wrung
To change his purpose. He thereat was stung
Perverse with stronger fancy to reclaim
Her timid nature to [illegible] his aim
Besides for all his love, ~~and in self despite~~
~~His better self~~
against his better self he took delight
Luxurious in her sorrows soft and new.

NOTES

Fragments of Keats Manuscript. — The two fragments of the manuscript of Lamia, which are published in facsimile are the gift of the late Mrs. Eleanor Furneaux, the daughter of Joseph Severn, and are at present the only autograph documents of Keats in the possession of the Keats-Shelley Memorial in Rome. They are the remnants of two draft pages of the poem, which have evidently been cut up for distribution to collectors.

The first and shorter fragment is from Part I, of Lamia. The incomplete line should commence, « Ah, happy Lycius ! ». The text is similar to that of the 1820 edition followed by Forman and Rossetti, but there are one or two variations of orthography and punctuation, which were no doubt corrected in the proof-reading. In the manuscript « Maid » is spelt with a capital, as also is « Minstrelsey », which has a superfluous « e » in the final syllable, followed by a comma corrected to a colon in the printed text. The hyphen joining the words « deep-learned » disappears in the published poem.

The second fragment is from Part II. The text as amended is precisely similar to that of the first edition, save in the matter of punctuation, which there appears as follows:

« At last with pain
Beseeching him, the while his hand she wrung,
To change his purpose. He thereat was stung,
Perverse, with stronger fancy to reclaim
Her wild and timid nature to his aim:
Besides, for all his love, in self despite.
Against his better self, he took delight
Luxurious in her sorrows, soft and new ».

R. R.

Keats's Last Bank Account. — When in the summer of 1820 Keats was ordered south by the doctors, John Taylor, his publisher, greatly expedited the arrangements for his visit to Italy by generously purchasing the copyright of Endymion for one hundred pounds. The poet's other financial resources at the time were, as usual, slender. From the following statement of Keats's bank account in Rome, found among the papers of Joseph Severn, and presented to the Keats-Shelley Memorial by his daughter, the late Mrs. Eleanor Furneaux, it is clear that Keats upon his arrival in Rome had a bill on London for one hundred and twenty pounds. Severn wrote to Mrs. Brawne that upon the advice of the Roman bankers, Messrs. Torlonia, Keats had drawn the whole amount, in order « to save the trouble and expense of many small bills ». The proceeds of the draft amounted to five hundred and fifty-two Roman scudi and were deposited with the Torlonias. As Keats began to draw upon this sum two or three days after he had settled in 26 Piazza di Spagna, he probably had little other money with him. More than half the amount deposited was spent in the course of the succeeding three months of illness, so that his life in Rome would seem to have cost him a little more than three scudi (14 shillings) a day. Severn must have received power to draw on Keats's account, for of the two hundred and sixty scudi that remained at the poet's death, the bankers paid out the full sum in five instalments between February 28th. and April 16th. This money, we may suppose, went in the payment of bills left by Keats, of the doctor's fees and funeral expenses. The two hundred and sixty scudi may have made it unnecessary for Severn to draw upon John Taylor for another one hundred pounds, which the latter had raised among Keats's friends, and which, as he wrote in his letter of April 3, 1821, he hoped would « prove

enough to defray the expenses of the funeral, &c, and to repay the kind Dr. Clark (1) ».

John Keats Esqre.		
Proceeds of 120 Pounds upon London . . .	Scudi	552.—
15 Nov. — Cash Paid	»	92.—
Balance which stands to		
Mr. Keats credit in account	»	460.—
Rome Nov. 23 d. — Paid One hundred Dollars . . .		100.—
Remaining		360.—
26 Decr. Paid One hundred Dollars		100.—
		260.—
Febr. 28. Paid by acc. Fifty Scudi		50.—
		210.—
March 8th. Paid by acc. Fifty Scudi		50.—
		160.—
14th. Paid by acc. Fifty Scudi		50.—
		110.—
31 Acc. Fifty		50.—
Paid this day		60.—

April 16, 1821.

H. N. G.

Keats's Roman Piano. — In an article on the *Vicissitudes of Keats's fame* published in *The Atlantic Monthly* of April 1863, Severn writes, that shortly after their arrival in Rome Keats « expressed a strong desire that we had a pianoforte, so that I might play to him, for not only was he passionately fond of music, but found that his constant pain and o'erfretted nerves were much soothed by it. This I managed to obtain on loan ». The receipt for the rent of the piano for the first month, November 29th. — December 28th. 1820, was found among the papers of Severn and in 1911 was presented by his

(1) William Sharp. *The life, and letters of Joseph Severn.* London, Sampson Low, Marston & company, limited, 1892. p. 99.

daughter, the late Mrs. Eleanor Furneaux, to the Keats-Shelley Memorial Rome. It is written in Italian and bears the signature of Anna Angeletti, who was living in Keats's house and who was probably his landlady. The price paid per month was seven scudi (about 32 shillings). There is no record as to whether Keats and Severn kept the piano after December 28th., but it seems improbable that it was in their rooms at the time of Keats's death, for Severn has left no mention of its having been seized by the sanitary authorities.

Origin of a Quatrain attributed to Shelley. — In the first volume of the *Note books of Percy Bysshe Shelley* edited by H. Buxton Forman, in the paragraph on page 180 relating to a draft of the Ode to the West Wind, an Italian quatrain is quoted which both Forman and Rossetti suppose was composed either by Shelley himself or by some unknown Italian poet. The quatrain, which is arcadic in style, is the following:

Eterno monumento in questo loco
Generosa pietà fonda a Narciso
Che vagheggiando al fonte il proprio viso
Morì consunto d'amoroso foco.

The truth is, however, that this quatrain is found cut into the side of a large seventeenth century sandstone fountain, in one of the first oak groves of the Cascini Gardens in Florence, near the Arno, to the left as one comes from the city. Shelley, as is known, (Cf. Shelley. *Works*. Oxford, 1904. p. 640.) worked at the Ode as he walked in these groves, and there can be no doubt that the inscription in question was copied by him into his note book from the fountain.

Emilio Cecchi.

Shelley Letters to Horace Smith. — The originals of two most important Shelley letters were presented to the Keats-Shelley Memorial in 1911, one by Miss Marie Corelli, the other by Lord Curzon, Sir Samuel Boulton, Arthur Severn and Harold Boulton. Both letters were written from Lerici and addressed to Horace Smith, one in [May 1822], the other on June 29th. 1822 — but nine days before Shelley was drowned. As they were published with perfect accuracy by H. Buxton Forman in 1880 in the fourth volume of *The prose works of Percy Bysshe Shelley*, and have been since given in other editions of Shelley's letters, they are not republished here.

Shelley Autographs. — Three curious autographs of Shelley, relating to « that most odious of all subjects, money », have been presented to the Keats-Shelley Memorial by Mrs. Arthur Severn, daughter-in-law of Joseph Severn. The first is a cheque for 20 pounds, dated September 29, 1817, payable to the order of William Godwin. It is worth recalling in this connection that only a year before, Godwin had returned a cheque to Shelley because it was made out in his (Godwin's) name. « To what purpose make a disclosure of this kind to your bankers? » he wrote, requesting Shelley to send him a duplicate cheque payable to the order of a friend.

Another is the following note, containing one of Shelley's requests that his bankers will kindly advance money on a future quarter of his income:

Gentlemen,

A check will be presented to you for ten pounds, which I should be much obliged to you to honour, even if my quarter should not be paid into your hands until a few days later.

I have the honour to be

Gentlemen, Your obt. hum. Sert.
Percy Bysshe Shelley.

Pisa. Decr. 7, 1821.
[Messrs. Brooks & Co. 25 Chancery Lane].

The third is a cheque for 2 pounds 15 shillings 6 pence payable to the order of Mary Shelley's dress maker, Miss Hervey, or Harvey. It is written on the back of the following bill of work executed for Mary — the cost of which should satisfy the most exacting advocate of economy in feminine dress:

1817.	Mrs. Shelly [sic.]	
Novr.	To E. Harvey.	L.S.D.
14	Mak[ing] 1 pelisse	0-9-6
»	2 1/4 velvet 13	1-9-6
»	14 yds. wave trimming	2-4
»	2 1/2 Ribon [sic]	1-0
18	Mak[ing] Dress	7-0
»	Lining	2-0
	triming [sic] & Ribon [sic]	4-2
		2-15-6

H. N. G.

Byron to Trelawny. — This letter, of which the original was presented to the Keats-Shelley Memorial Rome in 1912, by the daughter of Edward John Trelawny, Mrs. Call, was first published in *Trelawny's recollections of the last days of Shelley and Byron.* London, Edward Moxon, 1858, and was reprinted without change in Trelawny's *Records* and in the Prothero edition of Byron's *Letters and journals.* A half-century ago the standards of fidelity to the original manuscript were less rigorous than they are today and editors often felt free to improve upon documents in sending them to the press. An exact reprint from the original Byron letter follows:

November 21st. 1822.

Dear Tre. —

Thank you, I was just going to send you down some books of yours and the Compass of the D[on] J[uan] which belongs to Capt. Roberts — if there

is anything else of yours let me know that I may send it or keep it for you. — Beeze's (1) wages will be paid the moment he delivers up the things — I do not know how our own account stands — the twenty louis made about 88 dollars more or less — and the balance stated was 70 — but there may probably have accrued other expenses since then — but you will let me know if there is any balance due to you that I may settle it. —

I am willing to make an agreement with a proper person in the Arsenal to look after her — and also to have the rigging, &c. deposited in a safe place — can you recommend any place or person — or shall I apply to the Consul ? — — —

I have given the boy his clothes — and if Mr. Beeze had been civil — and Mr. Frost honest — I should not have been obliged to go so near the wind with them. — — —

I agree with you in your parting sentence — but hope that we shall have better luck another time — there is one satisfaction however — which is that the displeasures have been rather occasioned by untoward circumstances — and not by the disposition of any party concerned. — But such are human things even in little — we could hardly have had more plague with a first rate. —

Yrs. ever & truly,

N. B.

Byron-Guiccioli Manuscript. — A transcript, chiefly from the *Hours of Idleness*, written by Theresa Guiccioli and visé by Lord Byron. This very interesting document was presented to the Keats-Shelley Memorial in 1911 by Mr. Montgomery Carmichael, H. B. M. Consul at Leghorn. It consists of thirteen pages of manuscript and a title-page with Hours of Idleness in handwriting, signed on the reverse « Byron ». On this title-page is the name, Mrs. Betsy Partridge, and below it Theresa Guiccioli. After the final poem is written « Lord Byron scripsit. Th. Guiccioli amanuens [sic] ». And below in the poet's own writing, « vu Byron ». It belongs to the year 1822. The poems included are: 1. *To E.* — 2. *Adrian's address to his soul*

(1) Byron's spelling of this name is not clear. It might be Beere or Beese. The above is the spelling given in *Trelawny's Recollections.*

when dying. — 3. *To Ellen. Imitation from Catullus.* — 4. *Fragment, written shortly after the marriage of Miss Chaworth.* This fragment written in 1805, was first published in Moore's *Letters and journals of Lord Byron* as late as 1830. Countess Guiccioli must therefore have copied it from Byron's manuscript and not from any published collection. — 5. *Stanzas to a Lady, with the poems of Camoens.* — 6. *To M.* — 7. *Remembrance.* — 8 *To D.* — 9. *Imitation of Tibullus.* — 10. *Translation of the Epitaph on Virgil and Tibullus, by Domitius Marsus*, without its title. — 11. *Lines, written on a book of Rousseau*, of which the title should be, *Lines, written in « Letters of an Italian nun and an English gentleman, by J. J. Rousseau; founded on facts »*. Byron's *Answer* appears only as a title, without text, and a note « *See other writings* ». — 12. *My character.* — The 13th and last poem *Written in an Album* does not belong to *Hours of Idleness*, the first issue of which dates from 1807. It was published with Childe Harold in 1812. In spite of Byron's *visa*, the accuracy of the amanuensis is not above reproach. For instance in the first line of *To D.* the word « clasp » is replaced by « find » which does not rhyme with « grasp » of the third line. Again the translation of *Adrian's address to his soul* has a transposition in the first and an omission in the second line, and so on.

The history of this manuscript collection of poems will be found in the letter from the Countess Guiccioli of which a translation follows. It is published in the original Italian in Prof. Francesco Pera's *Curiosità Livornesi inedite e rare.* Livorno, 1888. p. 427. Mrs. Elizabeth Partridge, to whom it was addressed, was the widow of James Partridge of Taunton, a wealthy and scholarly merchant trading in Leghorn, who shot himself at his villa at Ardenza on the 11th. of May 1813. The reference to Byron's dislike of flowers is interesting.

Facsimile of a Byron-Guiccioli Manuscript
presented to the Keats-Shelley Memorial by Montgomery Carmichael

Facsimile of a Byron-Guiccioli Manuscript
presented to the Keats-Shelley Memorial by Montgomery Carmichael

Written in an Album

As o'er the cold sepulcral stone
Some name arrests the passer-by;
Thus when thou viewest this page alone
May mine attract thy pensive eye.

And when by thee that name is read,
Perchance in some succeeding year
Reflect on me as on the dead
And think my heart is buried here.

Lord. Byron scripsit
Th. Juicivli amanuens.

vre
Byron.

Montenero. 12th. April [1822].

Dearest Lady,

In accordance with your request, I take the liberty of sending you some of Lord Byron's writings, which I myself have copied, the authenticity of which is confirmed by Byron himself who has appended his signature. I thank you very much for the beautiful basket of flowers which you have sent me. George himself, who hates flowers, agreed that he never saw any more beautiful than yours. I hope one of these days you will permit me again to see your magnificent collection of plants which has excited the admiration of

Your most grateful, Teresa Guiccioli.

The concluding page of the Manuscript is here published in facsimile.

R. R.

Medwin to Ollier

Messrs. Ollier. Booksellers &c.

Vere Street. Bond Street. London.
Angleterre.

[Post-marks] Suisse. Par. Fer?
FPO. AU. 25. 1821.

Genève. 26th. [sic] August, [1821].

Dear Sirs,

I should like to hear from you whether my Sketches are likely to have any success, and what the opinion is regarding them. — I am very anxious to see an impression of the Work also and perhaps you may find an opportunity of sending me a Copy. — Oblige me by a line if convenient by return of post addressed to Sir John St. Aubyn's care, Plongeon near Geneva. — When you have an opportunity oblige me by dispatching 2 Copies of the Sketches to Mr. Shelley. — I have just seen his Adonais or Elegy on Keats which will I think produce a great effect. —

Yours truly, T. Medwin.

By « my sketches » in this letter of the 26th. of August 1821, Medwin means the volume of verse for which Shelley, in a letter dated November 20th. 1820, bespoke the assistance of Charles Ollier,

who published it in the following year with the title — « Sketches in Hindoostan / with / other Poems / by Thomas Medwin / London / Published by C. and J. Ollier Vere Street / Bond Street and Simpkin and Marshall / Stationers' Court / 1821 ».

This book, a demy 8 vo., which is very uncommon, and is charmingly printed has a strong Shelley interest, though not ranking, in the lump, very highly as poetry. Shelley had, as his published letters show, taken some trouble about the lucubration of his old friend and cousin, before he gave the introduction to his own publishers. He had carefully gone through The Lion Hunt and The Pindanees, the two chief poems, and had sent to Medwin various criticisms and suggestions as to detail. He had partially rewritten two translations made by Medwin, one from Dante and one from Calderon; and of these Medwin indicates in his *Life of Shelley* what the changes were (according to him), though I think he was rather hazy about it, and I suspect Shelley of having done more, rather than less than is shown in the *Life*. Indeed I am disposed to believe that the whole of the short pieces, six in number, added to the Sketches in Hindoostan were touched up by Shelley. The curious may usefully refer to *Trelawny's Records* (1878), my library edition of *Shelley* (1876-1880), and Mr. Roger Ingpen's collection of *The letters of Shelley* (1909 or 1912), for further information about Shelley's connection with the book. When Shelley and Medwin were separated by the distance between Pisa and Genova, they managed to keep pretty closely in touch. While Medwin was wondering what had happened to his *Sketches*, Shelley seems to have been doing the same. Six days later than Medwin wrote to Ollier, Shelley wrote to Medwin ; and both letters mention Medwin's book, Sir John St. Aubyn, and *Adonais*.

H. B. F.

Titles of the Second Thousand Works

acquired by the Keats - Shelley - Byron - Hunt

Library of the Memorial

KEATS.

POETICAL AND PROSE WORKS.

Keats, John, 1795-1821. — To Haydon. With a sonnet written on seeing the Elgin Marbles. *Annals of the Fine Arts for* MDCCCXVIII., v. III., London, 1819.

pp. 171-172. 21 1/2 cm. Reprinted from *The Examiner*, March 9, 1817. **(F. H. B.)**

— The poetical works of Coleridge, Shelley and Keats. Complete in one volume. Paris, A. and W. Galignani, 1829.

XI., 225; XI., 275; VII., 75 p. front. (ports) 23 1/2 cm. Title-vignette. This was the first attempt by a publisher to print the complete works of Keats. As the volume was piratically printed, it could not be sold in England, but it had some circulation in America until it was repirated there in 1831. James Freeman Clarke, when he was studying in the divinity school in Cambridge in 1830, imported a copy at a cost of seven dollars and a half. **(K.-S. M. A.)**

— The comic annual. By Thomas Hood... Second edition. London, Charles Tilt, 1830.

XVI., 174 p. front. illus. 16 1/4 cm. Title-vignette. Contents include: — Sonnet to a Cat. By the late John Keats. **(K.-S. M. A.)**

— The poetical works of Coleridge, Shelley, and Keats, complete in one volume. Philadelphia, John Grigg, 1831.

X., 225, X., 275, VII., 75 p. front. (ports.) 22 1/4 cm. First American edition of Keats's works. **(C. H. N.)**

— The poetical works of Coleridge, Shelley, and Keats, complete in one volume. Philadelphia, 1832.

X., 225, XI., 275, VII., 75 p. front. (ports.) 21 3/4 cm. **(C. H. N.)**

— The poetical works of Coleridge, Shelley, and Keats, complete in one volume. Philadelphia, Thomas, Cowperthwait & co., 1838.

X., 225, XI., 275, VII., 75 p. front. (ports.) 22 3/4 cm. **(C. H. N.)**

— The poetical works of John Keats. With a memoir, by Richard Monckton Milnes. A new edition. London, Edward Moxon, 1854.

XLVII., 301 p. front. (port.) 17 cm. **(K. S. M. A.)**

— The eve of St. Agnes. By John Keats. Illustrated by Edward H. Wehnert. London, Joseph Cundall, 1856.

30 p. illus. 19 1/2 cm. Title-vignette. **(K. S. M. A.)**

— Another version of Keats's "Hyperion". [Edited by Richard Monckton Milnes.] *Miscellanies of the Philobiblon Society.* v. III. London, Charles Whittingham, 1856-57.

24 p. 21 1/4 cm. "The impression of the Contents of this Volume is limited to 100 copies on laid paper". "The Ms. of the following Poem was given to me by Mr. Brown, the friend and protector of John Keats, together with the other *Literary Remains* which I published in 1848". *R. M. Milnes.* This is Keats's recast of Hyperion as "A vision". It was here published for the first time. **(K. S. M. A.)**

— The poetical works of John Keats. With a memoir, by Richard Monckton Milnes. A new edition. London, Edward Moxon, 1858.
xlvii., 301 p. 17 cm. **(B. E.)**

— The poetical works of John Keats. With a memoir by Richard Monckton Milnes. A new edition. London, Edward Moxon & co., 1861.
xlviii., 256 p. port. 15 1/2 cm. **(K.-S. M. A.)**

— The poetical works of John Keats. With a life. Boston, Little, Brown and company, 1863.
v., 361 p. front. (port.) 15 cm. **(K. S. M. A.)**

— The poetical works of John Keats. With a memoir, by the Rt. Hon. The Lord Houghton. A new edition. London, Edward Moxon & co., 1868.
xlviii., 291 p. port. 15 3/4 cm. **(K.-S. M. A.)**

— The poetical works of John Keats. With a memoir by the Rt. Hon. The Lord Houghton. A new edition. London, E. Moxon, son, & co., 1869.
xlviii., 291 p. port. 15 3/4 cm. (The Pocket Series.). **(A. C. P.)**

— The poetical works of John Keats. With a memoir by Lord Houghton. A new, revised, and enlarged edition. London, Edward Moxon & co., 1869.
xlvii., 349 p. front. (port.) 18 3/4 cm. **(K.-S. M. A.)**

— The poetical works of John Keats. With a memoir. By Lord Houghton. A new, revised, and enlarged edition. London, E. Moxon and co., 1876.
xlvii., 349 p. front. (port.) 18 3/4 cm. **(K.-S. M. A.)**

— The eve of Saint Agnes by John Keats illustrated in nineteen etchings by Charles O. Murray. London, Sampson Low, Marston, Searle, and Rivington, 1880.
[32] p. front. illus. 35 3/4 cm. Title-vignette. **(K.-S. M. A.)**

— The poetical works of John Keats given from his own editions and other authentic sources and collated with many manuscripts. Edited by Harry Buxton Forman. London, Reeves & Turner, 1884.
xxxi., 597 p. front. (port.) 19 1/4 cm. First edition. Gives a collection of cancelled passages from 'Endymion', and a useful chronology of events, compositions and publications. **(K.-S. M. A.)**

— The poetical works of John Keats reprinted from the original editions with notes by Francis T. Palgrave. London, Macmillan and co., 1885.
xi., 284 p. 20 3/4. Title-vignette. "Two hundred and fifty copies of this large-paper edition were printed in August 1885." Palgrave's notes are of value. **(C. H. W.)**

— The eve of St. Agnes. By John Keats. [Cambridge, John Wilson and son, 1885.]
[37] p. illus. 22 1/2 cm. (Illuminated Missal Series). Title-vignette. **(C. H. N.)**

— The eve of St. Agnes. By John Keats. [Illustrated by Edmund. H. Garrett.] [Boston, Estes & Lauriat, 1885.]
[40]. p. illus. 22 cm. Title-vignette. **(K.-S. M. A.)**

— Poems by John Keats. Edited, with introduction and notes by Arlo Bates. Boston, U. S. A., and London, Ginn & company, 1896.
xxx., 302 p. front. (port.) 18 1/4 cm. (The Athenaeum Press Series.) **(C. H. N.)**

— Poems of John Keats edited by G. Thorn Drury. With an introduction by Robert Bridges. London, Lawrence & Bullen; New York, Charles Scribner's sons, 1896.

2 v. front. (port.) 16 cm. (The Muse's Library.) The introduction by Bridges is important, and had been privately printed in 1895, under the title *John Keats, a critical essay.* **(K.-S. M. A.)**

— The odes of Keats with notes and analysis and a memoir by Arthur C. Downer... Oxford, The Clarendon press, 1897.

[VIII.], 103 p. front. (port.) port. illus. 17 cm. **(K.-S. M. A.)**

— The poems of John Keats. [Edited by Charles J. Holmes. London, Hacon & Ricketts, 1898].

2 v. 23 cm. "Printed at the Ballantyne press". "217 copies". **(K.-S. M. A.)**

— Poems by John Keats. London, Gay & Bird, 1900.

XVIII., 136 p. front. (port.) 12 1/4 cm. (The Bibelots). **(K.-S. M. A.)**

— The sonnets of John Keats. London, George Bell & sons, 1900.

[IV.], 54 p. illus. 15 3/4 cm. "This edition of the Sonnets of John Keats, with decorated borders and initials by Christopher Dean, was published by George Bell and sons, York Street, Covent Garden, London, and printed at The Chiswick press, 1898, and reprinted 1900". **(K.-S. M. A.)**

— The odes of John Keats. [London, George Bell and sons, 1901].

42 p. front. illus. 14 1/2 cm. (*Half-title*: The odes of John Keats with illustrations by R. Anning Bell). Title-vignette. **(C. H. N.)**

— Poems of Keats and Coleridge selected and arranged for use in schools by C. Linklater Thomson... London, Adam and Charles Black, 1901.

70 p. front. (port.) port. 17 1/4 cm. (Black's Literature Series). **(K.-S. M. A.)**

— The poems of John Keats. London, George Newnes ltd.; New York, Charles Scribner's sons, 1902.

VII., 469 p. front. (port.) 16 1/2 cm. Title-vignette. **(K.-S. M. A.)**

— The poetical works of John Keats edited with introduction and memoir by Walter S. Scott. London, James Finch and co., limited; New York, The Macmillan company, 1902.

XL., 602 p. front. (port.) 18 1/2 cm. (The "Hampstead" Edition). **(K.-S. M. A.)**

— Keats. Hyperion, Book I edited with notes [by] W. T. Arnold... Oxford, The Clarendon press, 1902.

28 p. 17 cm. (Clarendon Press Series). **(C. H. N.)**

— The odes of John Keats. [London, George Bell and sons, 1903].

42 p. front. illus. 14 1/2 cm. (*Half-title*: The Carillon Series. The odes of John Keats with illustrations by R. Anning Bell). **(K.-S. M. A.)**

— Poems by John Keats. With an introduction by Laurence Binyon and notes by John Masefield. London, Methuen & co., 1903.

XXIX., 385 p. front. (port.) 15 1/4 cm. (*Half-title*: The Little Library). **(K.-S. M. A.)**

— The odes of John Keats. Edinburgh, R. Grant & son; London, R. Brimley Johnson; Boston, Alfred Bartlett, 1903.

[I.], 31 p. 17 1/2 cm. (*Half-title*: Odes of John Keats & ballad La belle dame sans merci). "This edition of The odes of John Keats & the ballad La belle dame sans merci is the fourth of the 'Roses of Parnassus'. It is decorated by Joseph W. Simpson: printed in Edinburgh by Turnbull and Spears: published by R. Grant & son, Edinburgh and R. Brimley Johnson, London; Alfred Bartlett, Boston, 1903". **(K.-S. M. A.)**

— Hyperion. A facsimile of Keats's autograph manuscript with a transliteration of the manuscript of The fall of Hyperion; a dream. With introductions and notes by Ernest de Sélincourt. Oxford, The Clarendon press, 1905.

50 p. facsim. 46 cm. "Two hundred and twenty-five copies have been printed, of which this is Number 181". An exceptionally scholarly piece of editing. **(K.-S. M. A.)**

Sonnets by John Keats. London, Anthony Treherne & co., ltd.; New York, The H. B. Claflin co., 1905.

49 p. 6 1/4 cm. (The Waistcoat-Pocket Classics). **(K.-S. M. A.)**

— Endymion & the longer poems of John Keats. London, J. M. Dent & co., [1905].

233 p. front. (port.) 15 1/2 cm. (The Temple Classics edited by Israel Gollancz...). **(K.-S. M. A.)**

— Odes, sonnets & La belle dame sans merci by John Keats. London, S. Wellwood, 1906.

VI., 65 p. 16 1/2 cm. (*Half-title*: Odes, Sonnets & La belle dame sans merci. By John Keats. The Wellwood Books). "This edition consists of 500 copies on hand-made paper and 15 copies on Japanese vellum printed at the Ballantyne press. London, 1906".

Lamia [by] John Keats. London, Glasgow, Gowans & Gray, ltd., 1906.

32 p. 10 cm. (Cadogan Booklets. No. 4). **(K.-S. M. A.)**

— Isabella: or, the pot of basil by John Keats. London, John Lane; New York, John Lane company, 1906.

81 p. front. illus. 14 cm. (*Half-title*: Flowers of Parnassus — XIV. Isabella: or the pot of basil). **(K.-S. M. A.)**

— The poetical works of John Keats. Chronologically arranged and edited, with a memoir, by Lord Houghton... London, George Bell and sons, 1906.

XXXII., 493 p. front. (port.) 17 1/4 cm. (*Half-title*: The Aldine Edition of the British Poets. The poetical works of John Keats). **(K.-S. M. A.)**

— The poetical works of John Keats edited by George Sampson. Edinburgh, W. P. Nimmo and co., 1906.

XII., 654 p. front. (port.) 18 1/2 cm. (The "Edina" Edition). **(K.-S. M. A.)**

— The poems of John Keats. With an introduction by E. de Sélincourt. London, Methuen & Co., [1906].

XII., 385 p. 19 cm. (Methuen's Standard Library). **(K.-S. M. A.)**

— Poems from Shelley and Keats selected and edited by Sidney Carleton Newsom... New York, The Macmillan company; London, Macmillan & co., ltd., 1907.

LV., 221 p. front. (ports.) 14 cm. (Macmillan's Pocket Series of English Classics). **(C. H. N.)**

— Keats poems published in 1820. London, Henry Frowde, 1909.

[1.], 199 p. 17 cm. "The present edition is a reprint, page for page and line for line, of a copy of the 1820 volume in the British Museum. Line-numbers have been added for convenience of reference. A misprint on p. 184 has been corrected (see p. 200)". **(F. H.)**

— Keats poems published in 1820 edited with introduction and notes by. M. Robertson. Oxford, The Clarendon press, 1909.

XXIV., 256 p. 17 3/4 cm. "Reprint (page for page and line for line) of a copy of the 1820 edition". **(K.-S. M. A.)**

— The poems of John Keats. London, J. M. Dent & Co.; New York, E. P. Dutton & co., [1909].

xxii., 383 p. 17 3/4 cm. (Everyman's Library edited by Ernest Rhys. Poetry & Drama. The poems of Keats). (K.-S. M. A.)

— Poems by Wordsworth, Coleridge, Shelley, and Keats selected and edited by James Weber Linn... New York, Henry Holt and company, 1911.

vii., 215 p. front. (port.) ports. 16 3/4 cm. (*Half-title*: English Readings for Schools. General editor Wilbur Lucius Cross). (C. H. N.)

— The odes of John Keats edited by A. R. Weekes... London, W. B. Clive, [1911.].

104 p. 17 1/2 cm. (The University Tutorial Series). (K.-S. M. A.)

— The poems of John Keats. With twenty-four illustrations in colour by Averil Burleigh. London, Chapman & Hall ltd., [1911].

viii., 360 p. front. illus. 19 cm. (The Burlington Library) (K.-S. M. A.)

— The poetical works of John Keats. London & Glasgow, Collins, [1812].

454 p. front. illus. 15 cm. Title-vignette. (K.-S. M. A.)

— The poetical works of John Keats. With memoir, explanatory notes, etc. London and New York, Frederick Warne and co., [s. d.].

xxvii., 452 p. 18 1/2 cm. (K.-S. M. A.)

— The poetical works of John Keats. With memoir, explanatory notes, etc. London, and New York, Frederick Warne and co., [s. d.].

xxvii., 452 p. front. (port.) illus. 18 cm. (The Lansdowne Poets). (K.-S. M. A.)

— The poetical works of John Keats. Edited by William Michael Rossetti. London, New York and Melbourne, Ward, Lock & co., limited, [s. d.].

xxiii., 406 p. front. (port.) 18 1/4 cm. (K.-S. M. A.)

— The poetical works of John Keats. With a memoir by James Russell Lowell. New York, Hurst & Co., s. d.

v., 340 p. front. (port.) 18 1/4 cm. (Arlington Edition). (C. H. N.)

— The poetical works of John Keats. Given from his own editions and other authentic sources and collated with many manuscripts. Edited with notes and appendices by H. Buxton Forman and Mrs Keats and a biographical sketch by Wm. M. Rossetti. Complete edition. New York, A. L. Burt, s. d.

xix., 509 p. front. (port.) 18 3/4 cm. (K.-S. M. A.)

— The poetical works of John Keats edited with an introduction and textual notes by H. Buxton Forman... London, Society for promoting Christian knowledge, [s. d.].

[lxxix.], 491 p. front. (port.) facsim. port. 18 1/2 cm. (Oxford Edition). (K.-S. M. A.)

— Poems by John Keats. Edited with introduction and notes by Arlo Bates. Boston and London, Ginn & company, [s. d.].

[xxxi.], 302 p. front. (port.) 18 1/2 cm. (Athenaeum Press Series). Also printed from the same plates with the date 1896. (K.-S. M. A.)

— The poetical works of John Keats. With an introductory sketch by John Hogben. London and Felling-on-Tyne, New York, The Walter Scott publishing co., ltd., [s. d.].

vi., 310 p. 13 1/2 cm. (K.-S. M. A.)

— Poems of John Keats edited by G. Thorn Drury with an introduction by Robert Bridges. London, George Routledge & sons, limited; New York, E. P. Dutton & co., [s. d.]

2 v. 15 cm. (The Muses' Library). Reprinted from the plates of the Lawrence & Bullen edition of 1896. **(K.-S. M. A.)**

— The poetical works of John Keats edited by William B. Scott, with an introductory memoir. London, George Routledge and sons, limited; New York, E. P. Dutton and co., [s. d.].

XXXII., 351 p. front. (port.) 20 cm. **(K.-S. M. A.)**

— Selections from Keats. London, George Routledge & sons, limited; New York, E. P. Dutton and co., [s. d.].

X., 254 p. 13 cm. **(K.-S. M. A.)**

— Poems of Keats illustrated by E. J. Sullivan. London, and Edinburgh, T. C. & E. C. Jack, [s. d.]

[48] p. front. illus. 14 3/4 cm. **(C. H. N.)**

— Lamia, La belle dame sans merci, etc. by John Keats. London, George Routledge & sons, limited; New York, E. P. Dutton & co., [s. d.].

46 p. 14 1/4 cm. (The Broadway Booklets). **(C. H. N.)**

— Isabella; or the pot of basil by John Keats. London, George Routledge & co. [s. d.]

64 p. 14 1/4 cm. (The Broadway Booklets). **(C. H. N.)**

— Isabella: or, the pot of basil by John Keats. Edinburgh and London, T. N. Foulis, [s. d.]

[40] p. front. illus. 18 cm. Title-vignette. "This edition of Isabella: or The pot of basil by John Keats is the third of the Envelope Books published by T. N. Foulis". **(K.-S. M. A.)**

— The eve of St. Agnes by John Keats. London, George Routledge & sons, limited; New York, E. P. Dutton & co., [s. d.]

46 p. 14 1/4 cm. (The Broadway Booklets). **(C. H. N.)**

— The eve of St. Agnes and sonnets by John Keats. New York and London, G. P. Putnam's sons, [s. d.]

IV., 84 p. front. (port.) 14 cm. **(K.-S. M. A.)**

— The eve of Saint Agnes by John Keats. London, Siegle, Hill & co., [s. d.]

23 p. 17 1/2 cm. (The Oakleaf Series). **(K.-S. M. A.)**

— The odes of John Keats. London Siegle, Hill & co., [s. d.]

19 p. 17 1/2 cm. (*Half-title:* Odes of John Keats & ballad La belle dame sans merci). (The Oakleaf Series). **(K.-S. M. A.)**

— The odes of John Keats. London, Siegle, Hill & co., [s. d.]

78 p. 8 1/4 cm. (*Half-title:* Odes of John Keats and ballad La belle dame sans merci). (Langham Booklets). **(K.-S. M. A.)**

— The sonnets of John Keats. [s. l. s. d.]

[56] p. 23 1/2 cm. **(C. H. N.)**

— Sonnets by John Keats. [London], Siegle, Hill & co., [s. d.].

112 p. 8 1/2 cm. (The Langham Booklets) **(K.-S. M. A.)**

— Sonnets from Keats. [Edinburgh, Nimmo, Hay & Mitchell, s. d.].
80 p. 8 1/2 cm. (The Miniature Series). (K.-S. M. A.)

— Keats. London, Henry Frowde, [s. d.].
[59] p. front. (port.) illus. 9 3/4 cm. (*Half-title:* Moments with Keats). (K.-S. M. A.)

— Realms of gold selected from the works of John Keats. London, Methuen & co., [s. d.]
389 p. 16 1/2 cm. (K.-S. M. A.)

— A day with the poet Keats. London, Hodder & Stoughton, [s. d.]
[46] p. front. (port.) illus. 20 1/4 cm. (Days with the Poets). (K.-S. M. A.)

— Keats day by day selected by Constance M. Spender. Designs by Margaret Tarrant. London, George G. Harrap & co., [s. d.].
102 p. front. (port.) 17 cm. (The Poets Day by Day). (K.-S. M. A.)

— The Keats birthday book. Compiled by J. R. E. P. Edinburgh, W. P. Nimmo, Hay, & Mitchell, [s. d.]
[243] p. front. (port.) 10 1/4 cm. (K.-S. M. A.)

LETTERS.

— Life, letters, and literary remains of John Keats. Edited by Richard Monckton Milnes. London, Edward Moxon, 1848.
2 v. fronts. (port. facsim.) 17 cm. First edition. (C. E. of.)

— The life and letters of John Keats. By Lord Houghton. A new edition. London, Edward Moxon & co., 1867.
[v], 363 p. front. (port.) 18 cm. (K.-S. M. A.)

— The life and letters of John Keats. By Lord Houghton. A new edition. London, Edward Moxon & co., 1867.
[v.], 363 p. front. (port.) 17 3/4 cm. This edition is from the same plates as the preceding, but contains a different frontispiece. (K.-S. M. A.)

— Letters of John Keats to Fanny Brawne written in the years MDCCCXIX and MDCCCXX and now given from the original manuscripts with introduction and notes by Harry Buxton Forman. New York, Scribner, Armstrong & co., 1878.
LXVII., 128 p. front. (port.) 17 1/4 cm. (K.-S. M. A.)

— Some unedited letters of John Keats. [By] A. Forbes Sieveking. *The Fortnightly Review.* v. LIV. New Series. London, December 1893.
pp. [728]-740. 25 3/4 cm. These letters to Mrs. Jeffrey and the Misses Jeffrey, 1818-1819, have been reprinted by H. Buxton Forman in *The letters of John Keats.* London, 1895. (K.-S. M. A.)

— The letters of John Keats. Complete revised edition. Edited by H. Buxton Forman. London, Reeves & Turner, 1895.
XVIII., [523] p. front. (port.) illus. 19 1/2 cm. This is the standard collection of the letters of Keats. (K.-S. M. A.)

— Meditations of an autograph collector by Adrian H. Soline. New York and London, Harper & brothers, 1902.

[11.], [316] p. front. (port.) ports. facsims. 22 cm. Contains a letter of Keats, June 4, 1818, and one of Hunt, April 23, 1859; also references to Byron, Shelley, Keats and Hunt. The editor is mistaken in claiming that the Keats letter had not been published. **(C. E. D.)**

— Letters of John Keats. Edinburgh & London, T. N. Foulis, 1909.

[90] p. 15 cm. (The Holyrood Books). Selected letters. **(K.-S. M. A.)**

— Life and letters of John Keats by Lord Houghton. London, George Routledge & sons, limited; New York, E. P. Dutton & co. [s. d.].

282 p. 15 cm. (The New Universal Library). **(K.-S. M. A.)**

TRANSLATIONS — ITALIAN.

— Poemi di John Keats. Tradotti in prosa ritmica da Fulvia Faruffini. Napoli, Riccardo Ricciardi, 1911.

159 p. 19 cm. **(F. F.)**

— Sonetti di John Keats [tradotti in prosa italiana da] Ettore Allodoli. [s. l. s. d.]

8 p. 24 1/2 cm. Prose translations with a few notes. **(G. H. N.)**

TRANSLATIONS — FRENCH.

— Sur une urne greque par John Keats et Anatole France. Décoration de Bellery-Desfontaines gravée par E. Florian, Froment et Perrichon. [À John Keats sur son ode On a Grecian urn, par Anatole France. On a Grecian urn by John Keats. Traduction par Paul Hyacinthe Loyson]. Paris, Edouard Pelletan, 1907.

XXIII., p. illus. 27 cm. "Cette édition a été établie par Édouard Pelletan, avec le concours d'Anatole France, de Paul Hyacinthe Loyson, de Bellery-Desfontaines, d'Eugène Froment et de Perrichon. Tirée à cent soixante-quinze exemplaires, plus soixante exemplaires de présent". Exemplaire No. 56. English and French on alternate pages. **(K.-S. M. A.)**

— Poèmes et poésies [par] John Keats. Traduction précédée d'une étude par Paul Gallimard. Paris, Mercure de France, 1910.

378 p. 18 1/2 cm. Bibliographie: pp. [371]-374. **(G. P.)**

TRANSLATIONS — GERMAN.

— John Keats Leben und Werke von Marie Gothein. Halle A. S., Max Niemeyer. 1897.

2 v. front. (port.) 19 1/4 cm. Vol. I. consists of a life of Keats; Vol. II. contains translations of almost all Keats's poems. **(K.-S. M. A.)**

— John Keats Gedichte. Uebertragen von Gisela Etzel. Leipzig, Im Insel-Verlag, [1910].

[157] p. 22 3/4 cm. **(K.-S. M. A.)**

SHELLEY.

POETICAL AND PROSE WORKS.

Shelley, Percy Bysshe, 1792-1822. — Rosalind and Helen, a modern eclogue; with other poems: by Percy Bysshe Shelley. London, C. and J. Ollier, 1819.

[VII.], 92 p. 21 cm. First edition. Rosalind and Helen was written in large part at Marlow in 1817, and finished at the Baths of Lucca in the summer of 1818.

(K.-S. M. A.)

— Prometheus unbound a lyrical drama in four acts with other poems by Percy Bysshe Shelley. London, C. and J. Ollier, 1820.

XV., 222 p. 21 1/4 cm. First edition. "My Prometheus is the best thing I ever wrote". *Shelley.* Dec. 15, 1819. **(T. H.)**

— Queen Mab. By Percy Bysshe Shelley. London, W. Clark, 1821.

182 p. 21 cm. Second edition. One of the copies "on thick fine paper" as described on p. 47 of H. Buxton Forman's *The Shelley Library;* it has suffered mutilation at the hands of the editor at pages 39, 54, 55, 65, 77, 82, 98, 146, 147-8 and 171. Contains neither the dedication to Harriet nor the leaf of advertisements. **(K.-S. M. A.)**

— Queen Mab. By Percy Bysshe Shelley. London, W. Clark, 1821.

[184] p. 21 cm. Second edition. The same as the preceding, except that the leaf containing the dedication to Harriet is added at the end. **(T. H.)**

— Queen Mab; a philosophical poem. By Percy Bysshe Shelley. New York, William Baldwin and co., 1821.

[VIII]., 181 p. 15 1/5 cm. "Judging from the general appearance I should think this book was printed in England with an American imprint, on account of the libel prosecutions against publishers of Queen Mab. The fact that American editions of later date, described further on, entirely ignore this edition, tends to confirm such a hypothesis" *H. Buxton Forman.* These copies bear the imprint "Printed by William Baldwin and co., corner of Chatham Street, 1821". instead of the imprint "Baldwin and co." or "F. Baldwin" mentioned by H. Buxton Forman in his Shelley bibliography. Two copies.

(K.-S. M. A.) (T. H.)

— Queen Mab. By Percy Bysshe Shelley. London, R. Carlile, 1822.

[184] p. 22 1/2 cm. Reissue of the mutilated issue of Clark. Contains the dedication to Harriet at the end. The imprint of Clark on p. 182 is covered by a cancel slip, "Printed and published by R. Carlile, 55, Fleet Street." But Clark's fly-title to the Notes remains undisturbed. **(K.-S. M. A.)**

— Posthumous poems of Percy Bysshe Shelley. London, John and Henry L. Hunt, 1824.

XI., 415 p. 21 1/4 First edition. **(T. H.)**

— Miscellaneous and posthumous poems of Percy Bysshe Shelley. London, William Benbow, 1826.

VI., 356 p. 14 1/4 cm. **(K.-S. M. A.)**

— The poetical works of Coleridge, Shelley and Keats. Complete in one volume. Paris, A. and W. Galignani, 1829.

XI., 225, XI., 275, VII., 75, p. front. (ports.) 23 1/2 cm. Title-vignette. **(K.-S. M. A.)**

— Queen Mab by Percy Bysshe Shelley. London, John Books, 1829.
223 p. 22 1/2 cm. Title-vignette. A new edition from fresh plates. (K.-S. M. A.)

— Queen Mab: a philosophical poem, with notes. By Percy Bysshe Shelley. From the original London edition. New York, Wright & Owen, 1831.
VIII., 112 p. 18 3/4 cm. If the New York edition of 1821 was in reality printed in London, this publication of 1831 was the first separate American edition of any of Shelley's writings. "If, as I see no reason for doubting, the Owen of this publishing firm was Robert Dale Owen, we have here a possible ground for Medwin's statement that Queen Mab was the Gospel of the Owenites." *H. Buxton Forman.* (C. H. N.)

— The poetical works of Coleridge, Shelley and Keats, complete in one volume. Philadelphia, John Grigg, 1831.
X., 225, XI., 275, VII., 75 p. front. (ports.). 22 cm, (C. H. N.)

— The Masque of Anarchy. A poem. By Percy Bysshe Shelley. Now first published, with a preface by Leigh Hunt. London, Edward Moxon, 1832.
XXX., 47 p. 17 cm. First edition. Written at Villa Valsovano between Leghorn and Monte Nero in the summer of 1819, apropos of the so called "Manchester Massacres" of August 16th. It was sent to Leigh Hunt for publication in *The Examiner*. Leigh Hunt felt that the public would not understand the spirit in which it was written and withheld it from publication till 1832, when he printed it in this form with an exceptionally interesting preface. (T. H.)

— The poetical works of Coleridge, Shelley and Keats. Complete in one volume. Philadelphia, 1832.
X., 225, XI., 275, VII., 75 p. front. (ports.) 21 3/4 cm. (C. H. N.)

— Memoir of Percy Bysshe Shelley by T. Medwin... and original poems and papers by Percy Bysshe Shelley. Now first collected. The Shelley Papers. London, Whittaker, Treacher & co., 1833.
VIII., 180 p. 13 1/2 cm. Reprinted from *The Athenaeum*, 1832-1833. Pp. 1-106 contain Medwin's memoir, pp. 109-126 the poems, and pp. 127-180 the papers. (C. H. N.)

— The poetical works of Coleridge, Shelley and Keats, complete in one volume. Philadelphia, Thomas, Cowperthwait & co., 1838.
X., 235, XI., 275, VII., 75 p. front. (ports.) 22 3/4 cm. (C. H. N.)

— The poetical works of Percy Bysshe Shelley. Edited by Mrs. Shelley. London, Edward Moxon, 1839.
4 v. front. (port.) 17 cm. (K.-S. M. A.)

— The poetical works of Percy Bysshe Shelley. Edited by Mrs.Shelley. London, Edward Moxon, 1840.
XVIII., 363 p. front. (port.) 24 cm. Title-vignette. (K.-S. M. A.)

— The poetical works of Percy Bysshe Shelley, with notes. A new edition, revised and corrected by G. Cuningham. Illustrated on steel by G. Standfast. London, Charles Daly, 1844.
IV., 498 p. front. (port.) illus. 17 1/4 cm. Title-vignette. (K.-S. M. A.)

— The poetical works of Percy Bysshe Shelley. First American edition (complete): with some remarks on the poetical faculty and its influence on human destiny; embracing a biographical and critical notice. By G. G. Foster. New York, G. S. Redfield, 1845.
754 p. 17 cm. (E. E. P.)

— The minor poems of Percy Bysshe Shelley. A new edition. London, Edward Moxon, 1846.
VIII., 302 p. 14 cm. (C. H. N.)

— The poetical works of Percy Bysshe Shelley. Edited by Mrs. Shelley. Philadelphia, Crissy & Markley, 1847.
391 p. front. (port.) 24 cm. Title-vignette. (K.-S. M. A.)

— Queen Mab: a philosophical poem. With notes. By Percy Bysshe Shelley. To which is added a brief memoir of the author. London, J. Watson, 1847.
112 p. 16 1/4 cm. (C. H. N.)

— The poetical works of Percy Bysshe Shelley. Edited by Mrs. Shelley. London, Edward Moxon. 1847.
3 v. front. (port.) 17 cm. (K.-S. M. A.)

— The poetical works of Percy Bysshe Shelley. London, Edward Moxon, 1853.
XI., 715 p. front. (port.) 17 3/4 cm. Title-vignette. (K.-S. M. A.)

— The poetical works of Percy Bysshe Shelley, edited by Mrs Shelley. With a memoir, by James Russell Lowell. Boston, Little, Brown and company; Shepard, Clark and Brown, 1857.
2 v. front. (port.) 13 3/4 cm. Published in the series which was popularly termed the "Blue and Gold Series". (K.-S. M. A.)

— Queen Mab: a philosophical poem. With notes. By Percy Bysshe Shelley. To which is added a brief memoir of the author. London, Holyoake and co., 1857.
112 p. 17 cm. (C. H. N.)

— Shelley memorials: from authentic sources. Edited by Lady Shelley. To which is added An essay on Christianity, by Percy Bysshe Shelley: now first printed. Boston, Ticknor and Fields, 1859.
[VII], 308 p. 18 cm. (C. H. N.)

— Lines written in the bay of Lerici. By Percy Bysshe Shelley. *Macmillan's Magazine*, Cambridge and London, June 1862.
pp. 122-123. 22 1/2 cm. First published here. (K.-S. M. A.)

— Queen Mab, and other poems. By Percy Bysshe Shelley. Halifax, Milner and Sowerby, 1865.
[1.], 323 p. front. (port.) 12 1/2 cm. (C. H. N.)

— The poetical works of Percy Bysshe Shelley. Complete in one volume. A new and revised edition. London, E. Moxon, son & co., 1871.
XI., 715 p. front. (port.) 18 1/2 cm. (F. H. B.)

— Shelley memorials: from authentic sources. Edited by Lady Shelley. With, now first printed, An essay on Christianity, by Percy Bysshe Shelley. Third edition. London, Henry S. King & co., 1875.
[XI.], [291] p. front. (port.) 19 1/2 cm. (K.-S. M. A.)

— The daemon of the world by Percy Bysshe Shelley. The first part as published in 1816 with Alastor. The second part deciphered and now first printed from his own manuscript revision and interpolations in the newly discovered copy of Queen Mab. London, Privately printed by H. Buxton Forman, 1876.
XIV., 38 p. 14 cm. "This private issue of 'The daemon of the world' consists of fifty copies only." (K.-S. M. A.)

— The poetical works of Percy Bysshe Shelley edited by Harry Buxton Forman. London, Reeves and Turner, 1876-177.

4 v. fronts. plates, ports. facsims. 22 cm. First issue of this standard edition. (K.-S. M. A.)

— Compositions from Shelley's Prometheus unbound. Twelve engravings in outline. By Sir J. Noel Paton. London and Edinburgh, William P. Nimmo, 1877.

[47] p. plates. 30 cm. Title-vignette. (K.-S. M. A.)

— The complete poetical works of Percy Bysshe Shelley. The text carefully revised, with notes and a memoir, by William Michael Rossetti. London, E. Moxon, son, and co., 1878.

3 v. fronts. port. illus. facsim. 19 cm. (K.-S. M. A.)

— The poetical works of Percy Bysshe Shelley edited by Mrs Shelley with a memoir. Boston, Houghton, Osgood and company, 1880.

2 v. front. (port.) 19 cm. (Riverside Edition). Four volumes bound in two. (C. H. N.)

— The poetical works of Percy Bysshe Shelley given from his own editions and other authentic sources collated with many manuscripts and with all editions of authority, together with his prefaces and notes, his poetical translations and fragments, and an appendix of Juvenilia, edited by Harry Buxton Forman. London, Reeves & Turner, 1882.

2 v. fronts. (port.) 18 3/4 cm. (K.-S. M. A.)

— Shelley on blasphemy. Being his letter to Lord Ellenborough, occasioned by the sentence which he passed on Mr. D. I. Eaton, as publisher of the third part of Paine's "Age of reason". London, Progressive publishing company, 1883.

15 p. 18 1/4 cm. Two copies. (F. H. B.) (C. H. N.)

— The complete poetical works of Percy Bysshe Shelley. The text carefully revised by William Michael Rossetti. Philadelphia, J. B. Lippincott & co., 1883.

578 p. front. illus. 18 1/2 cm. (C. H. N.)

— The complete poetical works of Percy Bysshe Shelley. The text carefully revised, with notes and a memoir, by William Michael Rossetti. London, John Slark, 1885.

3 v. front. (port. facsim.) 23 cm. "This edition limited to 200 copies, 150 for Great Britain, 50 for America. This Copy is number 131". (K.-S. M. A.)

— Hellas. A lyrical drama. By Percy Bysshe Shelley. Reprinted from the original edition of 1822. Edited by Thomas J. Wise. London, Reeves and Turner, 1886.

XI., 60 p. front. (port.) 22 1/2 cm. "This book is one of a hundred copies printed on fine paper". "Published for the Shelley Society. (For the First Performance of the Drama).". (K.-S. M. A.)

— Hellas. A lyrical drama. By Percy Bysshe Shelley. A reprint of the original edition published in 1822. With the author's prologue and notes by various hands. Edited by Thomas J. Wise. Third edition. London, Reeves and Turner, 1887.

VIII., 60 p. 22 1/2 cm. (The Shelley Society's Publications. Second Series. N. 5). "Of the Third Edition of this Book one hundred and fifty copies have been printed.". (K.-S. M. A.)

— The wandering Jew. A poem by Percy Bysshe Shelley. Edited by Bertram Dobell. London, Printed for private circulation only, 1887.
xxxiii., 115 p. 22 cm. (The Shelley Society's Publications. Second series. No. 12). "Of the Large-Paper Edition of this Book Twenty-one Copies only have been printed." (C. H. W.)

— Poems and sonnets. By Percy Bysshe Shelley. Edited by Charles Alfred Seymour... Philadelphia, Printed for private circulation only, 1887.
74 p. 25 3/4 cm. "Thirty Copies only have been Printed." (L. E.)

— The poetical works of Percy Bysshe Shelley edited by Edward Dowden. London, New York, Macmillan and co., 1890.
xliv., 708 p. front. (port.) 19 cm. (K.-S. M. A.)

— A defense of Poetry [by] Shelley edited with introduction and notes by Albert S. Cook... Boston, New York, Chicago, London, Ginn & company, [1890].
xxx.. 82 p. 18 1/4 cm. (K.-S. M. A.)

— Flowers of fancy selected from the works of Percy Bysshe Shelley. Arranged and illustrated by Edmund H. Garrett. Boston, Roberts brothers, 1891.
105 p. front. illus. 15 1/4 cm. (C. H. N.)

— Shelley. Adonais edited with introduction and notes by William Michael Rossetti. Oxford, The Clarendon press, 1891.
viii., 154 p. 19 cm. (Clarendon Press Series.) First edition. (K.-S. M. A.)

— The poetical works of Percy Bysshe Shelley. Reprinted from the early editions, with memoir, explanatory notes, etc. London and New York, Frederick Warne and co., 1891.
xv., 656 p. 18 3/4 cm. (The Albion Edition.) (J. R. U.)

— Prometheus unbound. A lyrical drama. By Percy Bysshe Shelley. Edited by Vida D. Scudder... Boston, D. C. Heath & co., 1892.
lviii., 169 p. 18 1/4 cm. (Heath's English Classics.) (K.-S. M. A.)

— Pictures from Shelley, designed by Ella E. Dell and engraved by James D. Cooper. London, Macmillan & co., 1892.
77 p. front. (port.) illus. 32 1/2 cm. Selected verses from Shelley, with illustrations. (C. C.)

— The poetical works of Percy Bysshe Shelley edited with a memoir by H. Buxton Forman. London, New York, George Bell & sons, 1892.
5 v. front. (port.) 17 1/4 cm. (*Half-title:* The Aldine Edition of the British Poets. The poetical works of Percy Bysshe Shelley.) (K.-S. M. A.)

— The poetical works of Percy Bysshe Shelley. Reprinted from the early editions, with memoir, explanatory notes, etc. London and New York, Frederick Warne and co., 1892.
xvi., 656 p. front. (port.) illus. 18 3/4 cm. (The "Imperial" Poets.) (K.-S. M. A.)

— The poetical works of Percy Bysshe Shelley. Reprinted from the early editions, with memoir, explanatory notes, &c. London and New York, Frederick Warne and co., 1892.
xvi., 656 p. 17 3/4 cm. (The "Chandos Classics"). (K.-S. M. A.)

— Early poems by Percy Bysshe Shelley. London, Manchester, and New York, George Routledge & sons, limited, 1894.
IX., 319 p. 13 cm. (K.-S. M. A.)

— The poetical works of Percy Bysshe Shelley edited, with an introductory memoir by William B. Scott. London, Manchester and New York, George Routledge and sons, limited, 1894.
XXXI., 603 p. 19 3/4 cm. Title-vignette. (K.-S. M. A.)

— Lyrical poems of Shelley. [London, Ballantine press, 1898].
54 p. 14 1/2 cm. Edition of two hundred and ten copies. (K.-S. M. A.)

— The sensitive plant. By Percy Bysshe Shelley. Illustrated by Laurence Housman. London, Aldine House, 1898.
60 p. front. illus. 20 1/4 cm. (*Half-title:* The illustrated English poems edited by Ernest Rhys. The sensitive plant.) (C. H. N.)

— Prometheus unbound. A lyrical drama in four acts by Percy Bysshe Shelley. Edited with introduction and notes by G. Lowes Dickinson. London, J. M. Dent and co., 1898.
XX., [132] p. front. (port.) 12 3/4 cm. (*Half-title:* The Temple Dramatists. Shelley's Prometheus unbound). (K.-S. M. A.)

— Select poems of Shelley edited with introduction and notes by W. J. Alexander.., Boston, New York, Chicago, London, Ginn & company, [1898].
XCI., 387 p. front. (port.) 18 1/4 cm. (Athenaeum Press Series). (K.-S. M. A.)

— The sensitive plant. By Percy Bysshe Shelley. Illustrated by Laurence Housman. New York, E. P. Dutton & co.; London J. M. Dent & co., 1899.
60 p. front, illus. 20 1/2 cm, (K.-S. M. A.)

— Poems of Percy Bysshe Shelley, selected and arranged for use in schools by E. E. Speight... London, Adam and Charles Black, 1901.
[VIII.], 72 p. front. (port.) 17 1/4 cm. (C. H. N.)

— The poems of Percy Bysshe Shelley. [Decorated by Charles Ricketts]. London, Hacon & Ricketts; New York, John Lane, 1901-1902.
3. v. 23 cm. (K.-S. M. A.)

— The poetical works of Percy Bysshe Shelley. London, George Newnes ltd., 1902.
VIII., 900 p. front. (port.) 16 1/2 cm. (K.-S. M. A.)

— Adonais by Percy Bysshe Shelley. London, De La More Press, 1902.
43 p. 14 1/2 cm. (De La More Booklets). (K.-S. M. A.)

— Poems by Percy Bysshe Shelley. Edinburgh, Otto Schulze & co., [1903].
289 p. 21 3/4 cm. "Of this Edition of Poems by Shelley 500 Copies are printed on Whatman Hand-made Paper of which this is No. 278". (K.-S. M. A.)

— An examination of the Shelley manuscripts in the Bodleian Library. Being a collation thereof with the printed texts, resulting in the publication of several long fragments hitherto unknown and the introduction of many improved readings into "Prometheus Unbound", and other poems by C. D. Locock. — Oxford, The Clarendon press, 1903.
IV., 75 p. front. (facsim.) 22 1/2 cm. Important. (K.-S. M. A.)

— Shelley. Adonais edited with introduction and notes by William Michael Rossetti. A new edition revised with assistance of A. O. Prichard... Oxford, The Clarendon press, 1903.

VIII., 162 p. 18 3/4 cm. (K.-S. M. A.)

— A defence of poetry. By Percy Bysshe Shelley edited by Mrs. Shelley. Reprinted from the edition of 1845. Indianopolis, The Bobbs-Merrill company, [1904].

90 p. illus. 20 cm. Two copies. (K.-S. M. A.)

— Poems narrative elegiac & visionary by Percy Bysshe Shelley. London, J. M. Dent & co., 1904.

VII., 307 p. front. (port.) 15 1/2 cm. (*Half-title*: The Temple Classics edited by Israel Gollancz...). Third edition. (K.-S. M. A.)

— The sensitive plant. [By Percy Bysshe Shelley]. Edinburgh & London, T. N. Foulis, 1904.

[37] p. 17 1/2 cm. "This edition Shelley's The sensitive plant and Ode to the west wind is the seventh ofs the Roses of Parnassus." (K.-S. M. A.)

— Prometheus unbound and poems by Percy Bysshe Shelley. London, Gay and Bird, 1904.

XII., 168 p. front. (port.) 12 1/4 cm. (The Bibelots). (K.-S. M. A.)

— The banquet translated from Plato by Percy Bysshe Shelley. London, The Astolat press, 1905.

[VIII.], 92 p. 13 1/2 cm. (K.-S. M. A.)

— The poems of Percy Bysshe Shelley. With an introduction by Locock. London, Methuen & co., [1906].

2 v. 18 1/2 cm. (Methuen's Standard Library.) (K.-S. M. A.)

— Poems by Percy Bysshe Shelley. With biographical introduction by Hannaford Bennett. London, John Long, 1907.

146 p. 15 cm. (*Half-title:* John Long's Carlton Classics. Poems edited by Hannaford Bennett.) (K.-S. M. A.)

— Poems from Shelley and Keats selected and edited by Sidney Carleton Newson... New York, The Macmillan company; London, Macmillan & co., ltd., 1907.

LV., 221 p. front. (ports.) 14 cm. (Macmillan's Pocket Series of English Classics). (C. H. N.)

— The Cenci by Percy Bysshe Shelley edited by George Edward Woodberry. Boston and London, D. C. Heath & co., 1909.

[XXXVI.], 159 p. front. (port.) facsim. 15 cm. (*Half-title:* The Belles-Lettres Series. Section III. The English Drama from its beginning to the present day. General editor George Pierce Baker...) (W. G. E.)

— Prometheus unbound, with Adonais, The cloud, Hymn to intellectual Beauty, & An exhortation. By Percy Bysshe Shelley. London, New York, Toronto and Melbourne, Cassell and company limited, 1909.

192 p. front. (port.) 15 1/2 cm. (K.-S. M. A.)

— Lyrical poems. By Percy Bysshe Shelley. Portland Maine, Thomas B. Mosher, 1910.

VIII., [60] p. 17 1/4 cm. (C. H. N.)

— A defence of poetry. [By] Percy Bysshe Shelley. Portland Maine, Thomas B. Mosher, 1910.

[XV.], [101] p. 14 1/2 cm. (C. H. N.)

— Shelley. Poems published in 1820 edited with introduction and notes by A. M. D. Hughes. Oxford, The Clarendon press, 1910.

XXXII., 224 p. 17 1/2 cm. (C. P.)

— Shelley: Adonais an elegy on the death of John Keats author of Endymion, Hyperion, etc. Edited by A. R. Weekes... London, W. B. Clive, [1910].

83 p. 17 1/2 cm. (The University Tutorial Series). (K.-S. M. A.)

— Poems by Wordsworth, Coleridge, Shelley, and Keats selected and edited by James Weber Linn... New York, Henry Holt and company, 1911.

LVII., 215 p. front. (port). ports. 16 3/4 cm. (*Half title:* English Readings for Schools. General editor Wilbur Lucius Cross...). (C. H. N.)

— Note books of Percy Bysshe Shelley from the originals in the library of W. H. Bixby. Deciphered, transcribed, and edited, with a full commentary by H. Buxton Forman. St Louis, Mo., Privately printed for William H. Bixby, 1911.

3 v. front. (port.) illus. facsims. 23 1/4 cm. Edition of 250 copies "for presentation purposes". Another edition from the same plates was privately printed by The Bibliophile Society of Boston. (B. W. H.)

— The poetical works of Percy Bysshe Shelley. London, Dent & co.; New York, E. P. Dutton & co., [s. d.]

2 v. 17 1/4 cm. (*Half-title*: Everyman's Library edited by Ernest Rhys. Poetry. Shelley's Poems with an introduction by A. H. Koszul). (K.-S. M. A.)

— The poetical works of Percy Bysshe Shelley. Reprinted from the early editions, with memoir, explanatory notes, &c. London and New York, Frederick Warne and co., [s. d.]

XVI., 656 p. front. (port.) illus. 18 cm. (The Lansdowne Poets). (K.-S. M. A.)

— The poetical works of Percy Bysshe Shelley edited by William Michael Rossetti. London, New York and Melbourne, Ward, Lock & co., limited, [s. d.]

XXIV., 616 p. front. (port.) 18 cm. (Moxon's Standard Poets). (K.-S. M. A.)

— The poetical works of Percy B. Shelley. London, Milner and Sowerby, [s. d.]

X., 635 p. front. illus. 16 1/2 cm. Title-vignette. (C. H. N.)

— Lyrics of Shelley. Edinburgh, Nimmo, Hay & Mitchell, [s. d.]

[79] p. 8 1/4 cm. (The Miniature Series). (K.-S. M. A.)

— The lyrics and minor poems of Percy Bysshe Shelley. Selected, with a prefatory notice by Joseph Skipsey. London, Felling-on-Tyne, New York, The Walter Scott publishing co., ltd. [s. d.]

291 p. 13 1/2 cm. (The Canterbury Poets). (K.-S. M. A.)

— An address to the people on the death of the Princess Charlotte. By The Hermit of Marlow, [Percy Bysshe Shelley]. [London, Thomas Rodd, s. d.].

16 p. 20 3/4 cm. Printed *circa* 1843. (K.-S. M. A.)

— A vindication of natural diet by Percy Bysshe Shelley and extracts from the works of Dr. Lambe. With notes by F. E. Worland. London, C. W. Daniel, [s. d.]

[48] p. 13 1/2 cm. (C. H. N.)

— Adonais by Percy Bysshe Shelley. A class study in English Poetry. Edited by Susan Cunnington... Shaldon, E. E. Speight, [s. d.]

125 p. 18½ cm. **(C. H. N.)**

— Adonais an elegy on the death of John Keats. By Percy Bysshe Shelley. London, George Routledge & sons, limited; New York, E. P. Dutton & co., [s. d.]

61 p. 14¼ cm. (The Broadway Booklets). **(C. H. N.)**

— The sensitive plant by Percy Bysshe Shelley. Introduction by Edmund Gosse. Illustrations by Charles Robinson. London, William Heinemann; Philadelphia, J. B. Lippincott co., [s. d.]

[XIII.], [128] p. front. illus. 26 cm. Title-vignette. **(K.-S. M. A.)**

— Shelley day by day selected by Edith L. Allen. Designs by Margaret Tarrant. London, George G. Harrap & co., [s. d.]

133 p. front. (port.) 17 cm. (The Poets Day by Day). **(K.-S. M. A.)**

— Gems from Shelley. London & Glasgow, Collins clear-type press, [s. d.]

96 p. front. 10 cm. Title-vignette. **(K.-S. M. A.)**

LETTERS AND ESSAYS.

— The autobiography of Leigh Hunt; with reminiscences of friends and contemporaries. London, Smith, Elder and co., 1850.

First edition. Appended are fifteen letters of Thomas Moore and eight of Shelley addressed to Leigh Hunt; these were not reprinted in later editions of *The autobiography.* **(K.-S. M. A.)**

— Letters of Percy Bysshe Shelley. With an introductory essay, by Robert Browning. London, Edward Moxon, 1852.

VI., 165 p. 19 cm. These Twenty-five letters were a forgery, and the volume was recalled and suppressed soon after publication. Browning's excellent introductory essay has been reprinted separately by several different publishers. **(K.-S. M. A.)**

— Unpublished letters of Percy Bysshe Shelley. From Italy 1818 to 1822. Communicated, with notes, by T. L. Peacock. *Fraser's Magazine*, V. LXI. London, March 1860.

Reprinted in *The works of Thomas Love Peacock edited by Henry Cole.* Vol. III, and in Peacock's *Memoirs of Shelley edited by H. F. Brett-Smith,* as well as in many collections of Shelley's letters. **(K.-S. M. A.)**

— Postscript to the Shelley letters. [Edited by] T. L. Peacock. *Fraser's Magazine.* V. LXI. London, May 1860.

p. 738. 23¼ cm. Gives a brief postscript to Shelley's letter to Peacock from Ravenna, August 1821. Reprinted in Peacock's *Memoirs of Shelley edited by H. F. Brett-Smith,* but not in *The works of Thomas how Peacock edited by Henry Cole.* Vol. I. **(K.-S. M. A.)**

— Letters from Percy Bysshe Shelley to Elizabeth Hitchener [Edited by Thomas J. Wise]. London, Privately printed, 1890.

2 v. 19¼ cm. These forty-six letters were reprinted with an introduction and notes by Bertram Dobell eighteen years later, and again in *The letters of Shelley collected and edited by Ingpen.* **(W. T. J.)**

— Letters from Percy Bysshe Shelley to William Godwin. [Edited by Thomas J. Wise]. London, Privately printed, 1891.

Reprinted in *The letters of Shelley collected and edited by Ingpen.* **(C. H. W.)**

— Letters from Percy Bysshe Shelley to J. H. Leigh Hunt edited by Thomas J. Wise. London, Privately printed, 1894.

2 v. 20 1/2 cm. "The impression of this book is limited to thirty copies for Private Circulation only". Reprinted in *The letters of Shelley collected and edited by Ingpen.* **(C. H. W.)**

— Letters from Percy Bysshe Shelley to Thomas Jefferson Hogg. With notes by W. Rossetti and H. Buxton Forman. Vol. I. London, Privately printed, 1897.

X., 97 p. 20 1/4 cm. "Thirty Copies only have been Printed". Vol. I. alone was issued, 1810-1811. Reprinted in *The Letters of Shelley collected and edited by Ingpen.* **(W. T. J.)**

— The best letters of Percy Bysshe Shelley edited with an introduction by Shirley Carter Hughson. London, William Heinemann; Chicago, A. C. Mc Clurg & co., 1909.

[329] p. 17 1/4 cm. (Laurel Crowned Letters.) **(K.-S. M. A.)**

— Essays and letters by Percy Bysshe Shelley. Edited, with introductory note, by Ernest Rhys. London and Felling-on-Tyne, New York, The Walter Scott publishing co., ltd., [s. d.]

XXIV., 392 p. 16 3/4 cm. (The Scott Library). **(K.-S. M. A.)**

TRANSLATIONS — ITALIAN.

— Fiori e glorie della letteratura inglese offerti nelle due lingue inglese ed italiana da Marcello Mazzoni, autore dei cenni biografici e delle note di cui quest'opera è corredata. Milano, Pirotta e c., 1844.

[216] p. 23 1/2 cm. Includes translations of Byron and Shelley. **(K.-S. M. A.)**

— Opere poetiche scelte di Percy Bysshe Shelley volte dall'inglese da G. A. precedute da una introduzione del traduttore. Milano, Lorenzo Sonzogno, 1858.

294 p. front. (port.) 23 cm. **(C. H. N.)**

— L'Italia nei canti dei poeti stranieri contemporanei tradotti da Gustavo Strafforello e corredati di biografie. (Nuova biblioteca popolare, Classe XI., Poligrafia). Torino, Unione tipografico-editrice, 1859.

332 p. 17 cm. Includes a translation of Shelley's Ode to Naples, and a brief sketch of Shelley. **(C. H. N.)**

— Poesie scelte di Percy Bysshe Shelley. Traduzione dall'inglese di Erasmo di Lustro da Forio. Napoli, G. De Angelis e figlio, 1878.

LVI., 367 p. 16 1/4 cm. **(K.-S. M. A.)**

— Nuove traduzioni dall'inglese di Hemans, Longfellow, Anonimo, Shelley, Heber, Wordsworth, Montgomery, Grant. [Per] Raffaello Cardamone. Torino e Roma, Ermanno Loescher, 1880.

33 p. 17 cm. Contents include: — La morte dell'anno (da Shelley). **(C. H. N.)**

— Larve. Versi di Enrico Giacobini. Roma, Eredi Botta, 1890.
[33] p. 16 1/2 cm. Contents include: — Sopra un'aria indiana [di Shelley]. — Da Prometheus unbound [di Shelley]. (K.-S. M. A.)

— Ai proclamatori della libertà (dall'inglese di Percy Bysshe Shelley) [per] P[aolo] E[milio] Castagnola. *La Tribuna Illustrata.* Roma, 18 dicembre 1892.
p. 692. 39 cm. (K.-S. M. A.)

— A Giovanna. Serenata indiana (dall'inglese di Percy Bysshe Shelley) [per] G. Tirinelli. *La Tribuna Illustrata.* Roma, 18 dicembre 1892.
p. 692. 39 cm. (K.-S. M. A.)

— La sera. [Di Percy Bysshe Shelley.] [Tradotto da Doctor Mysticus]. *La Tribuna Illustrata.* Roma, 18 dicembre 1892.
p. 692. 39 cm. (K.-S. M. A.)

— Filosofia dell'amore (dall'inglese di Percy Bysshe Shelley) [per] Grazia Pierantoni Mancini. *La Tribuna Illustrata.* Roma, 18 dicembre 1892.
p. 692. 39 cm. (K.-S. M. A.)

— Adonais [di] Percy Bysshe Shelley. Traduzione ed altri versi di Alfonso Giglio. Ragusa, Piccitto & Antoci, 1899.
96 p. 21 cm. (K.-S. M. A.)

— Ricordo. Convitto municipale "Umberto I" di Rieti. [Rieti, Trinchi], 1901.
97 p. 27 cm. Contains translations of Zacchetti from Shelley: Mar, terra, cielo, fratellanza cara — A la notte. (K.-S. M. A.)

— Versi scritti fra i monti Euganei di P. B. Shelley. Versione di Gaetano Sartori Borotto. Este, Longo e Pastorio, 1907.
23 p. 19 1/2 cm. Republished in Borotto's *Vecchi e nuovi versi.* (K.-S. M. A.)

— Da Percy Bysshe Shelley. Traduzioni di Roberto Ascoli. Seconda edizione corretta e accresciuta. Venezia, Istituto veneto d'arti grafiche, 1909.
187 p. front. 23 1/2 cm. (K.-S. M. A.)

— Una difesa della poesia [di] Percy Bisshe [sic] Shelley. Traduzione di Fausto M. Martini. Ortona a mare, C. Visci, 1909.
34 p. 23 1/4 cm. Reprinted from. *La Vita Letteraria.* Anno VI. Roma, nov. 1909. (M. F. M.)

— P. B. Shelley. La difesa della poesia. Traduzione dall'inglese di E[milio] C[ecchi] con una traduzione analitica. Lanciano, R. Carabba, 1910.
[119] p. 19 1/4 cm. (Cultura dell'Anima). (C. E.)

TRANSLATIONS — FRENCH.

— Oeuvres poétiques complètes de Shelley traduites par F. Rabbe précédées d'une étude historique et critique sur la vie et les oeuvres de Shelley. Paris, E. Giraud et cie., 1885 - Albert Savine, 1887.
3 v. 18 3/4 cm. First edition of this prose translation. (K.-S. M. A.)

— Shelley. Petits poèmes. Traduction nouvelle par Henry Fauvel, avec étude sur la vie et l'oeuvre de Shelley par Charles Simond. Paris, Henri Gautier, [1888].
32 p. 19 cm. (Nouvelle Bibliothèque Populaire, No. 101). (C. H. N.)

— Hellas drame lyrique [de] Percy Bysshe Shelley traduit en prose française avec le texte anglais en regard et des notes par Maurice Castelain... Paris, London, Librairie Hachette et cie., 1906.
[XXIII.], 188 p. 16 1/2 cm. **(C. H. N.)**

— La sensitive [de] Shelley. Paris, Henri Gautier, [s. d.]
32 p. 18 cm. (Nouvelle Bibliothèque Populaire, No. 101). **(C. H. N.)**

TRANSLATIONS — GERMAN.

— Percy Bysshe Shelley's ausgewählte Dichtungen. Deutsch von Adolf Strodtmann. Hildburghausen, Verlag des Bibliographischen Instituts, 1866.
2 v. 18 cm. **(K.-S. M. A.)**

— Percy Bysshe Shelley. Alastor übertragen von Georg Hellmuth Neuendorff. Mit einer Einleitung. Dresden, E. Pierson's Verlag, 1909.
XVI., 35 p. 17 1/4 cm. (*Half-title*: Percy Bysshe Shelley Sämtliche Dichtungen in Einzelübertragungen herausgegeben von Georg Hellmuth Neuendorff). **(K.-S. M. A.)**

— Die Cenci. Ein Trauerspiel in fünf Aufzügen von Percy Bysshe Shelley. Aus dem Englischen von A. Strodtmann. Leipzig und Wien, Bibliographisches Institut, [s. d.]
82 p. 14 cm. (Meyers Volksbücher, 522, 523). **(K.-S. M. A.)**

— Lyrische Gedichte. Alastor. Von Percy Bysshe Shelley. Aus dem Englischen von A. Strodtmann. Leipzig und Wien, Bibliographisches Institut, [s. d.]
70 p. 14 cm. (Meyers Volksbücher, 581). **(K.-S. M. A.)**

— Königin Mab. Ein Gedicht von Percy Bysshe Shelley. Aus dem Englischen von A. Strodtmann. Leipzig und Wien, Bibliographisches Institut, [s. d.]
68 p. 14 cm. (Meyers Volksbücher, 582). **(K.-S. M. A.)**

TRANSLATIONS — GREEK.

— [Adonais. Stanzas XXXIX-XLVI]. The Gaisford verse 1885. By John Undershell Powell... Oxford, B. H. Blackwell, 1885.
7 p. 19 cm. English original with Greek translation on alternate pages. **(K.-S. M. A.)**

— ΠΟΕΣΙΑΙ ΒΟΤΗΜΕΝΑΙ 'Ν ΓΡΗ5ΚΑ. Traduzioni in greco-salentino per le nozze Peschiulli-Palmentola. [Per] Vito D. Palumbo. Parigi, Ernesto Thorin, 1885.
[1.], 26 p. 24 1/2 cm. Contains Shelley's Love's philosophy, with a Greek translation. Edition of 200 copies. **(K.-S. M. A.)**

BYRON.

POETICAL AND PROSE WORKS.

Byron, Lord George Gordon, 1788-1824. — Poems original and translated, by George Gordon, Lord Byron. Second edition. Newark, S. and J. Ridge, 1808.

[IX.], 174 p. front. 15 1/2 cm. Consists of thirty-eight poems, of which seventeen formed part of the thirty-eight published in *Fugitive pieces*, four were among the twelve first published in *Poems on varions occasions*, twelve were the twelve first published in *Hours of idleness*, and five are here published for the first time. Printed as the "Second edition" of *Hours of Idleness*. **(C. H. W.)**

— English bards, and Scotch reviewers; a satire. By Lord Byron. Third edition. London, James Cawthorn, 1810.

VII., 85 p. 19 cm. The third and fourth editions were printed during Byron's absence from England. **(K.-S. M. A.)**

— English bards and Scotch reviewers; a satire. By Lord Byron. First American from the third London edition. Philadelphia, Brannan and Morford; and Charleston, S. C., E. Morford, Willington, and co., 1811.

VIII., 86 p. 19 1/2 cm. Two copies. **(K.-S. M. A.)**

— The giaour, a fragment of a Turkish tale. By Lord Byron. Fourth edition with additions. London, John Murray, 1813.

[III.], 58 p. 23 1/2 cm. *The giaour* was written between May and November 1813, the first draft consisting of 407 lines, the last draft, namely that of of the seventh, of 1334 lines. Additions for successive manuscripts and editions were made at varions times in the course of these five months. This fourth edition was published in the last fortnight of August and consists of 1048 lines. Byron wrote apologetically of the poem, but it enjoyed a remarkable sale and went through fifteen editions as a separate publication before the end of 1815. **(C. H. N.)**

— Ode to Napoleon Buonaparte. The second edition. London, John Murray, 1814.

14 p. 22 1/2 cm. The first edition was issued on April 16, 1814, and the second followed immediately. Although the ode was published anonymously, Byron had no desire that his name should be kept secret. **(C. H. W.)**

— Lara, a tale [by Lord Byron]. Jacqueline, a tale [by Samuel Rogers]. New York, Eastburn, Kirk & co., 1814.

[IV.], 136 p. 13 1/2 cm. First American edition of Lara. **(K.-S. M. A.)**

— Lara, a tale. By Lord Byron. Fourth edition. London, John Murray, 1814.

74 p. 22 3/4 cm. First published anonymously in the same volume with Roger's *Jacqueline* in August 1814. The poems were soon "divorced" however, and in the autumn of that same year no less than four separate editions of *Lara* were published. **(C. H. W.)**

— Thurston's illustrations of Lord Byron's poem, The corsair. London, Thomas Tegg, 1814.

XI., 108 p. illus. 20 3/4 cm. Contains the text of *The corsair* as it appeared in the first six editions, together with the poems appended to the second, fourth and subsequent editions. **(C. H. N.)**

— Hebrew melodies. By Lord Byron. London, John Murray, 1815.

[II.], 53 p. 22 1/4 cm. First edition. These poems were also published with music by I. Braham and I. Nathan in a guinea folio, Part I. in April 1815, and Part. II in 1816. "It is unlikely that [Murray's] volume was put on the market before Nathan's folio". *E. H. Coleridge.* **(K.-S. M. A.)**

— The siege of Corinth. A poem. Parisina. A poem. London, John Murray, 1816.

[91] p. 21 1/2 cm. First edition. Published on February 7, 1816. Gifford declared that Byron "had never surpassed Parisina." **(K.-S. M. A.)**

— Poems of Lord Byron on his own domestic circumstances. Fare thee well; and A sketch from private life. London, Effingham Wilson, 1816.

16 p. 20 1/2 cm. Murray printed an edition of fifty copies "for private distribution" the first week in April. Fare thee well was published in the 1816 edition of Byron's *Poems*, but A sketch was not published by Murray until 1819, when twenty and more pirated editions had already appeared. The Tory paper, the *Champion* first made these "domestic pieces" public. They have been renamed by E. H. Coleridge in his standard edition of Byron, the "Poems of the separation." This edition is not noted in the bibliography of E. H. Coleridge's edition of Byron's poetical works. **(K.-S. M. A.)**

— Poems on his domestic circumstances. I. Fare thee well! II. A sketch from private life. By Lord Byron. With The star of the Legion of honour, and four other poems. Third edition. London, W. Hone, 1816.

31 p. 22 1/2 cm. (*Half-title:* New poems by Lord Byron.) **(C. H. W.)**

— Poems on his domestic circumstances. I. Fare thee well! II. A sketch from private life. By Lord Byron. With The star of the Legion of honour, etc. etc. Sixth edition. Containing eight poems. London, W. Hone, 1816.

31 p. front. (port.) 22 1/2 cm, **(C. H. W.)**

— Poems on his domestic circumstances. etc. etc. By Lord Byron. With his memoirs... Thirteenth edition. Containing nine poems. Fare thee well! A sketch from private life. On the star of The Legion of honour. Adieu to Malta. The curse of Minerva. Waterloo. And three others. London, W. Hone, 1816.

32 p. front. (port.) 22 1/2 cm. **(C. H. W.)**

Lord Byron's Farewell to England, with three other poems, viz. Ode to St. Helena, To my daughter on the morning of her birth, and To the lily of France. Second edition. London, J. Johnston, 1816.

31 p. 22 1/2 cm. These poems were all declared spurious by Byron in a letter to Murray of July 22, 1816. **(C. H. W.)**

— Childe Harold's pilgrimage. Canto the third. By Lord Byron. London, John Murray, 1816.

79 p. 22 1/2 cm. (*Half-title:* Third canto of Childe Harold.) First Edition. Murray wrote to Byron apropos of this third canto, "Never, since my intimacy with Mr. Gifford, did I see him so heartily pleased, or give one fiftieth part of the praise, with one thousandth part of the warmth." Published on Nov. 18, 1816. **(C. H. W.)**

— Monody on the death of the Right Honourable R. B. Sheridan. Spoken at Drury Lane theatre. By Lord Byron. New edition. London, John Murray, 1817.

11 p. 22 1/2 cm. In conversation with Lady Blessington regarding this Monody Byron declared that his "feelings were never more excited than while writing it, and that every word came direct from the heart." First published September 9, 1816. **(C. H. W.)**

— Manfred, a dramatic poem. By Lord Byron. London, John Murray, 1817.

80 p. 22 1/4 cm. First edition, published June 16, 1817. Inspired by the grandeur of the Bernese Oberland. Byron wrote on October 12, 1817, "I have the whole scene of *Manfred* before me, as if it was but yesterday, and could point it out, spot by spot, torrent and all." (C. H. W.)

— English bards and Scotch reviewers; a satire. By Lord Byron. From the last London edition. New York, A. T. Goodrich & co., 1817.

IV., 54 p. 14 cm. (K.-S. M. A.)

— Beppo, a Venetian story. By Lord Byron. From the third London edition. New York, A. T. Goodrich & co., 1818.

36 p. 16 1/2 cm. This edition is not noted in the bibliography of E. H. Coleridge's edition of Byron's poetical works. (K.-S. M. A.)

— The works of the Right Hon. Lord Byron. London, John Murray, 1818.

4 v. 21 cm. Reissue of nearly all of Byron's works from the sheets of various separate editions, which had been uniformly printed, maintaining the pagination of each, and most of the separate title-pages. The last poem included is *Beppo* printed from the plates of the sixth edition. This four volume edition is not noted in the bibliography of E. H. Coleridge's edition of Byron's poetical works, but a similarly prepared edition of 1815 in two volumes is described, containing the works of Byron down to that year. (K.-S. M. A.)

Mazeppa, a poem. By Lord Byron. London, John Murray, 1819.

69 p. 22 1/2 cm. First edition. The Ode on Venice and the Fragment of Byron's ghost story written in Switzerland, when in company with Mrs Shelley and Polidori, are appended. Published June 28, 1816. Two copies. (K.-S. M. A.) (C. H. W.)

— Mazeppa, a poem. By Lord Byron. Paris, Galignani... 1819

69 p. 17 3/4 cm. This first Galignani edition of Mazzeppa is not mentioned in the bibliography of E. H. Coleridge's edition of Byron's poetical works. It is identical with the second edition of Galignani of 1819. (K.-S. M. A.)

— The works of Lord Byron. London, John Murray, 1819.

3 v. front. (port.) 22 3/4 cm. This edition is described in the bibliography of E. H. Coleridge's edition of Byron's poetical works, vol. VII. pp. 94-95. (K.-S. M. A.)

— Hours of idleness; a series of poems, original and translated, by George Gordon, Lord Byron, a minor. Second edition. Paris, Galignani, 1819.

[160] p. front. (port.) 16 1/2 cm. This is a reprint of Byron's *Poems original and translated*. Newark, 1808. (C. H. N.)

— English bards, and Scotch reviewers; a satire. Ode to the land of the Gaul. — Sketch from private life. — Windsor poetics, &c. by the Right Honorable Lord Byron. Third edition. Paris, Galignani, 1819.

84 p. 16 1/2 cm. (C. H. N.)

— Don Juan. Cantos I-XVI. London, Thomas Davison, 1820-1821, John Hunt, 1823-1824.

6 v. 17 1/2 cm. First edition except of the first two cantos. (K.-S. M. A.)

— Hours of idleness: a series of poems, original and translated. By Lord Byron. London, Scherwin and co., 1820.

VIII., 160 p. facsim. illus. 19 1/2 cm. Lacks front. This is a reprint of Byron's *Poems original and translated*. Newark, 1808. It is one of the copies designated "A." in the bibliography of E. H. Coleridge's edition of Byron's poetical works. (K.-S. M. A.)

— The works of the Right Honourable Lord Byron; containing English bards and Scotch reviewers; The curse of Minerva, and The waltz, an apostrophic hymn. Philadelphia, M. Thomas, 1820.

VIII., 151 p. front. (port.) 18 1/2 cm. Two copies. The last poem, entitled Enigma, is spurious. **(C. H. W.) (K.-S. M. A.)**

— Sardanapalus, a tragedy. The two Foscari, a tragedy. Cain, a mystery. By Lord Byron. London, John Murray, 1821.

VIII., 439 p. 22 1/2 cm. First edition of all three of these tragedies for which Murray paid Byron 2710 pounds. **(K.-S. M. A.)**

— Letter to [John Murray] on the Rev. W. L. Bowles's strictures on the life and writings of Pope. By the Right Hon. Lord Byron. London, John Murray, 1821.

55 p. 21 cm. First edition. Defends and exalts Pope. Dated Ravenna, February 7, 1821. Bowles replied with *Two letters to the Right Honourable Lord Byron.* A second Letter was addressed by Byron to Murray on the same subject from Ravenna, March 25, 1821, but was not published until 1835. **(C. H. W.)**

— Letter to [John Murray] on the Rev. W. L. Bowles's strictures on the life and writings of Pope. By the Right Hon. Lord Byron. Second edition. London, John Murray, 1821.

61 p. 22 1/2 cm. **(C. H. W.)**

— Waltz: an apostrophic hymn. By Horace Hornem, Esq. [pseud. of Lord George Gordon Byron]. (The noble author of Don Juan). London, W. Clark, 1821.

[40] p. 21 cm. "Fugitive pieces" are appended. This edition is not noted in the bibliography of E. H. Coleridge's edition of Byron's poetical works. **(K.-S. M. A.)**

— Waltz: an apostrophic hymn. By Horace Hornem, Esq. [pseud. of Lord George Gordon Byron]. Paris, A. and W. Galignani, 1821.

23 p. 17 cm. This edition is not noted in the bibliography of E. H. Coleridge's edition of Byron's poetical works. **(K.-S. M. A.)**

— The prophecy of Dante by the Right Hon. Lord Byron. London, Creery, 1821.

IX., 46 p. 16 cm. First published in the volume with Marino Faliero. This Creery edition is not noted in the bibliography of E. H. Coleridge's edition of Byron's poetical works. **(C. H. N.)**

— Cain; a mystery. By Lord Byron. London, H. Gray, 1822.

XVII., 72 p. front. 19 cm. One of the several pirated editions of Cain. Lord Eldon refused to grant an injunction to restrain their sale, maintaining that a jury might decide that Cain was blasphemous. Originally published in the volume with Sardanapalus and The two Foscari. **(K.-S. M. A.)**

— English bards and Scoth reviewers; a satire. Ode to the land of the Gaul. — Sketch from private life. — Windsor poetics, etc. By the Right Honourable Lord Byron. Boulogne-sur-mer, Le Roy-Berger, 1822.

83 p. 16 1/3 cm. (*Half-title*: Suppressed poems). This edition is not noted in the bibliography of E. H. Coleridge's edition of Byron's poetical works. **(C. H. N.)**

— The prisoner of Chillon. A poem by Lord Byron. Second edition. Lausanne, Hignon et company, 1822.

28 p. front. 20 3/4 cm. This edition is not noted in the bibliography of E. H. Coleridge's edition of Byron's poetical works. **(K.-S. M. A.)**

— Don Juan. Canto I. to V. London, Benbow, 1822.
294 p. 15 cm. (K.-S. M. A.)

— Werner, a tragedy. By Lord Byron. London, John Murray, 1823.
VIII., 188 p. 22 3/4 cm. First edition, published on Nov. 23, 1822, the last of Byron's works to be ushered into the world with Murray's imprint. (C. H. N.)

— The island, or Christian and his comrades. By the Right Hon. Lord Byron. Third edition. London, John Hunt, 1823.
94 p. 22 1/2 cm. Identical with the first and second editions. The first was published on June 26, 1823. This is the last poem of any importance written by Byron, excepting the final cantos of Don Juan. (C. H. W.)

— Manfred. A dramatic poem. By Lord Byron. London, W. Dugdale, 1824.
[56] p. 15 cm. On the wrapper W. P. Chubb is given as the printer and publisher. (C. H. W.)

— The poetical works of Lord Byron. London, John Murray, 1825.
6 v. front. (port.) 20 1/2 cm. (K.-S. M. A.)

— Childe Harold's pilgrimage, a romaunt: by Lord Byron. London, W. Dugdale, 1826.
VI., 162 p. 15 cm. (C. H. N.)

— Gifford's Baviad and Maeviad: Pasquin v. Faulder: Epistle to Peter Pindar: to which is prefixed the author's memoir on his own life. Byron's English bards and Scotch reviewers. London, J. F. Dove, 1827.
XXXIII., 178 p. front. 13 cm. (Dove's English Classics). Title-vignette. (C. H. N.)

— The works of Lord Byron. Containing Werner, a tragedy; Heaven and earth, Morgante Maggiore, Age of bronze, Island, Vision of judgment, and Deformed transformed. London, John and Henry L. Hunt, and William Reeves, 1830.
2 v. 22 1/4 cm. This edition is not given in the bibliography of E. H. Coleridge's edition of Byron's poetical works. (C. H. N.)

— Lord Byron's Cain, a mystery: with notes: wherein the religion of the Bible is considered, in reference to acknowledged philosophy and reason. By Harding Grant... London, William Crofts, 1830.
XVI., 432 p. 19 1/4 cm. (L. E.)

— Don Juan; in sixteen cantos, with notes. By Lord Byron. London, Printed for the booksellers, 1835.
359 p. front. (port.) 14 cm. (K.-S. M. A.)

— The works of Lord Byron. A new edition. Edited by Thomas Moore... Philadelphia, Carey and Hart, 1843.
4 v. fronts. (port.) 20 1/4 cm. (K.-S. M. A.)

— Childe Harold's pilgrimage. A romaunt. By Lord Byron, London, John Murray, 1853.
XVI., 311 p. front. (port.) illus. 20 cm. (K.-S. M. A.)

— Miscellanies. By Lord Byron. London, John Murray, 1853.
2 v. 14 3/4 cm. (K.-S. M. A.)

— Dramas. By Lord Byron. London, John Murray, 1853.
2 v. 14 3/4 cm. This edition is not noted in the bibliography of E. H. Coleridge's edition of Byron's poetical works. (K.-S. M. A.)

— Tales and poems. By Lord Byron. London, John Murray, 1853.
VI., 358 p. 14 3/4 cm. (K.-S. M. A.)

— Childe Harold's pilgrimage. A romaunt. By Lord Byron. London, John Murray, 1853.
XII., 311 p. 14 3/4 cm. (K.-S. M. A.)

— Beppo and Don Juan. By Lord Byron. London, John Murray, 1853.
2 v. 14 3/4 cm. (K.-S. M. A.)

— The poetical works of Lord Byron. A new edition. London, John Murray, 1855-56.
6 v. front. (port.) 22 1/4 cm. Known as the "Library Edition" (K.-S. M. A.)

— Lord Byron. Childe Harold's pilgrimage. Venice, Armenian monastery of S. Lazarus, 1860.
146 p. 18 1/4 cm. English and Armenian on alternate pages. (C. H. N.)

— The poetical works of Lord Byron. Philadelphia, J. B. Lippincott & co., 1866.
VI., 608 p. front. (port.) 16 1/4 cm. Title-vignette. (C. H. N.)

— The poetical works of Lord Byron. Reprinted from the original editions. With explanatory notes, etc. Boston, Lee and Shepard, 1871.
VII., 638 p. front. (port.) illus. 17 cm. (The "Popular Poets".) (C. H. N.)

— Songs by Lord Byron. London, Virtue & co., 1872.
278 p. front. illus. 15 cm. Title-vignette. Index of songs set to music: pp. 268-270. (K. S. M. A.)

— Childe Harold's pilgrimage. Italy. [By] Lord Byron, Venice, Armenian monastery of S. Lazarus, 1872.
147 p. 15 3/4 cm. English and Armenian on alternate pages. (C. H. W.)

— Poetry of Byron chosen and arranged by Matthew Arnold. London Macmillan and co., 1881.
XXXVI., 276 p. 21 1/2 cm. Title-vignette (port.) "Seven hundred and five copies of this large-paper edition were printed, June 4, 1881." (K.-S. M. A.)

— Werner or the inheritance. A tragedy by Lord Byron. London, Glasgow and New York, George Routledge and sons, 1887.
IX., 256 p. 14 1/2 cm. (C. H. N.)

— Childe Harold's pilgrimage by Lord Byron. Boston, Samuel E. Cassino, [1893].
165 p. front. illus. 14 3/4 cm. (The Crown Series of Classics). (C. H. N.)

— The poetical works of Lord Byron. London, Sands & co., 1901.
XVI., 727 p. front. (port.) 21 1/2 cm. (K.-S. M. A.)

— The works of Lord Byron. A new, revised and enlarged edition. Poetry edited by Ernest Hartley Coleridge. London, John Murray; New York, Charles Scribner's sons, 1903-1905.
7 v. fronts. (ports.) plates. ports. facsims. 25 cm. The standard edition of Byron's poems. Well edited. "Of this Edition 250 Copies have been printed, this being No 2." From the same type as the ordinary edition, but printed on large hand-made paper and containing additional illustrations. (K.-S. M. A.)

— Don Juan. A new, revised and enlarged edition with illustrations. Edited by Ernest Hartley Coleridge... London, John Murray, 1906.

xvi., 612 p. front. (port.) illus. (ports.) 20 cm, Includes the fourteen stanzas of Canto xvii., first published in 1902. (M. H. S.)

— Childe Harold. By George Gordon Lord Byron. With a note. Venice, S. Rosen, [1906].

134 p. 17 1/2 cm. (G. E. N.)

— The poetical works of Lord Byron. New York, Thomas Y. Crowell & co.. [s. d.]

xxii., 698 p. front. (port.) illus. 18 cm. (G. H. N.)

— The poetical works of Lord Byron with memoir and notes. Illustrated. New York, The American news company, [s. d.]

xxiv., 698 p. front. illus. 18 1/4 cm. (Excelsior Edition.) (G. H. N.)

— Childe Harold's pilgrimage. [By] Lord Byron. Philadelpia, Henry Altemus, [s. d.]

165 p. front. (port.) illus. 15 1/2 cm. (G. H. N.)

— Don Juan. Complete. By Lord Byron. London, J. F. Dove, [s. d.]

311 p. front. illus. 13 cm. (Dove's English Classics). Title-vignette. (G. H. N.)

— Don Juan: in sixteen cantos. With notes. By Lord Byron. London, Thomas Newman, [s. d.]

354 p. front. 16 cm. Title-vignette. (G. H. N.)

— Don Juan. In five cantos. A new edition, with notes. [By Lord Byron]. London, Peter Griffin, [s. d.]

180 p. front. illus. 15 1/4 cm. Title-vignette. (K.-S. M. A.)

— Don Juan by Lord Byron. London, The York press, [s. d.]

409 p. 16 3/4 cm. (G. H. N.)

LETTERS.

— Recollections of the life of Lord Byron, from the year 1808 to the end of 1814; exhibiting his early character and opinions, detailing the progress of his literary career, and including various unpublished passages of his works. Taken from authentic documents in the possession of the author. By the late R. C. Dallas... To which is prefixed an account of the circumstances leading to the suppression of Lord Byron's correspondence with the author, and his letters to his mother, lately announced for publication. London, Charles Knight, 1824.

2, [a.], 344 p. front. (facsim.) 23 cm. Byron's executors, by an injunction of the court of chancery, prevented the publication in 1824 of a work entitled *Correspondence of Lord Byron* by R. C. Dallas. The present memoir was prepared as a substitute, containing in large part the substance of the letters, the publication of which had been prohibited. *The Correspondence of Lord Byron* was brought out in the following year by Galignani in Paris. (K.-S. M. A.)

— Correspondence of Lord Byron, with a friend, including his letters to his mother, written from Portugal, Spain, Greece, and the shores of the Mediterranean in 1809, 1810 and 1811. Also recollections of the poet. By the late R. C. Dallas... the whole forming an original memoir of Lord Byron's life, from 1808 to 1814. And a continuation and preliminary statement of the proceedings by which the letters were suppressed in England, at the suit of Lord Byron's executors. By the Rev. A. R. C. Dallas. Paris, A. and W. Galignani, 1825.

3 v. 18 1/2 cm. This work " contains all the *Original Letters* of Lord Byron to his mother, which were prohibited by the injunction of the court of chancery from appearing in England ", also all of Dallas's *Recollections* excepting passages identical with others in Byron's letters. **(K.-S. M. A.)**

— Letters and journals of Lord Byron: with notices of his life, by Thomas Moore. London, John Murray, 1830.

2 v. front. (port.) 27 3/4 cm. First edition. As a collection of Byron's letters this has now been superseded by the Prothero edition. **(K.-S. M. A.)**

— Letters and journals of Lord Byron: with notices of his life. By Thomas Moore. Harper's stereotype edition. New York, J. J. Harper, 1830-1831.

2. v. front. (port.) 24 cm. First American edition. **(C. H. N.)**

— Letters and journals of Lord Byron: with notices of his life, by Thomas Moore. Paris, A. and W. Galignani, 1831.

[1.] 512 p. front. (port.) 23 cm. Title-vignette. **(K.-S. M. A.)**

— Lord Byron. *The Mirror*, v. XX. London, Saturday, November 3, 1832.

p. 290. 21 1/2 cm. English translation of Byron's letter to the Pasha of Patras, January 23, 1824. **(F. H. B.)**

— Life of Lord Byron: with his letters and journals. By Thomas Moore... New edition. London, John Murray, 1854.

6 v. fronts. (port.) 16 1/4 cm. Title-vignettes. **(K.-S. M. A.)**

— The life, letters and journals of Lord Byron by Thomas Moore collected and arranged with notes by Sir Walter Scott, Lord Jeffrey, Professor Wilson, Thomas Moore, William Gifford, Rev. George Crabbe, Bishop Heber, J. G. Lockhart, Lord Broughton, Thomas Campbell. New and complete edition. London, John Murray, 1860.

[XX.], 735 p. front. (ports.) ports. illus. 23 1/4 cm. Title-vignette. **(K.-S. M. A.)**

— The letters and journals of Lord Byron; with notices of his life. By Thomas Moore. New and revised edition. London, Chatto and Windus, 1875.

1080 p. front. (port.) port. illus. 19 cm. **(K.-S. M. A.)**

— The works of Lord Byron. A new revised and enlarged edition. Letters and journals edited by Rowland E. Prothero... London, John Murray; New York, Charles Scribner's sons, 1901-1904.

6 v. fronts. (ports.) plates. ports. facsims. 25 cm. Well edited. Contains 1198 letters, nearly double the number given in any previous edition. " Of this Edition 250 Copies have been printed, this being No 2. " From the same type as the ordinary edition, but printed on large hand-made paper, and containing additional illustrations. **(K.-S. M. A.)**

— Lettres de Lord Byron traduites par Jean Delachaume avec une préface de G. Clemenceau. Paris, Calmann-Lévy, [1911].

XII., 446 p. front. (port.) 22 1/2 cm. One hundred and sixty-five selected letters. **(K.-S. M. A.)**

— The letters of Lord Byron. Selected and edited, with introduction, by Mathilde Blind. London and Felling-on-Tyne, New York, The Walter Scott publishing co., ltd., [s. d.]
xvi., 346 p. 16 3/4 cm. (The Scott Library). (K.-S. M. A.)

TRANSLATIONS — ITALIAN.

— L'Italia, canto iv. del Pellegrinaggio di Childe Harold, scritto da Lord Byron, e tradotto da Michele Leoni. Italia, 1819.
iv., 77 p. 23 cm. (C. H. N.)

— Profezia di Dante Alighieri, scritta da Lord Byron, e tradotta dall'inglese. Parigi, Barrois Ainè, 1821.
55 p. 19 1/2 cm. (C. H. N.)

— Veglie di Torquato Tasso coll'aggiunta del canto di Lord Byron tradotto dal Cav. P. M. Venezia, Luigi Cerato, 1826.
118 p. front. (port.) 17 1/2 cm. (C. H. N.)

— Il corsaro di Lord Byron e la Bucolica di Virgilio recati in versi italiani da G. Niccolini. Napoli, Stamperia francese, 1828.
200 p. 14 1/2 cm. (C. H. N.)

— L'assedio di Corinto di Giorgio Lord Byron, versione di Vincenzo Padovan. Venezia, Tipi del Gondoliere, 1838.
[56.], p. 25 cm. (C. H. N.)

— Il corsaro novella di Lord Byron. Traduzione di G. Niccolini. Palermo, Giuseppe Alleva, 1840.
115 p. 14 1/2 cm. (C. H. N.)

— Misteri novelle e liriche di Lord Byron. Traduzioni di Andrea Maffei. Terza edizione fiorentina. Firenze, Successori Le Monnier, 1877.
xxxviii., 441 p. 11 1/4 cm. (C. H. N.)

— Il corsaro. Novella di Lord Byron. Versione di Carlo Bosnati. [Pavia, Successori Bizzoni, 1879].
[97] p. 23 cm. (C. H. N.)

TRANSLATIONS — FRENCH.

— La pélerinage de Childe-Harold poème romantique de Lord Byron traduit en vers français par l'auteur des Helléniennes et des Mélodies poétiques. Paris, Ambroise Dupont et cie., 1828.
[284] p. 13 3/4 cm. (K.-S. M. A.)

— Don Juan [par] Lord Byron traduit en vers français. Paris, Librairie centrale, 1866.
2 v. 18 1/4 cm. (K.-S. M. A.)

— Don Juan [de] Lord Byron traduit en vers français par Adolphe Fauvel. Troisième édition entièrement revue et corrigée. Paris, A. Lemerre, 1878.
viii., 582 p. 22 1/2 cm. (C. H. N.)

— Oeuvres de Lord Byron. Traduction nouvelle par Daniel Lesueur. Le giaour — La fiancé d'Abydos — Le corsaire — Lara, etc. Paris, Alphonse Lemerre, 1892.

[1.], 451 p. 16 cm. **(K.-S. M. A.)**

— Le corsaire. Poème dramatique en 5 actes & en vers par Evariste Poulay-Paty & Hippolyte Lucas d'après Byron (l'un des premiers drames romantiques). Notice historique par L. Hippolyte Lucas, fils. Paris, Alphonse Lemerre, 1901.

108 p. 24 1/2 cm. **(K.-S. M. A.)**

— La cascade des Marmore avec les vers et le portrait de Lord Byron. [Par] Diocleziano Mancini. Terni, Alterocca, 1905.

[33] p. front. illus. port. 19 cm. Gives verses 69 to 72 of the fourth canto of Byron's *Childe Harold*. **(C. H. N.)**

TRANSLATIONS - GERMAN.

— Manfred. Trauerspiel von Lord Byron. Teutsch von Adolf Wagner. Leipzig, F. A. Brockhaus, 1819.

239 p. 17 cm. First German translation of Manfred. English and German on alternate pages. "This is the English work... published at Leipsic referred to by Byron in the suppressed dedication to Marino Faliero. The passages from Goethe are quoted, not quite accurately, on pages 217-218 of this book, which is now quite scarce. (No copy in the British Museum, or in libraries in Berlin, Leipzig, Weimar, etc. 1903)." *Leonard L. Mackhall.* **(M. L. L.)**

— Lord Byron's Erzählungen. Mit einem Versuch über des Dichters Leben und Schriften von Dr. Adrian. Frankfurt am Main, Johann David Sauerländer, 1820.

248 p. 17 cm. **(M. L. L.)**

— Manfred. Ein dramatisches Gedicht von Lord Byron. Freie Uebersetzung von Thierry Preyer. Frankfurt a M., C. Naumann, 1881.

59 p. 27 3/4 cm. **(K.-S. M. A.)**

— Lord Byron's Sardanapal. Eine Tragödie frei übertragen und für die Bühne bearbeitet von Josef Kainz. Berlin, F. Fontane & co., 1897.

[1.], 214 p. 19 cm. **(K.-S. M. A.)**

— Byrons Werke übersetzt von A. Böttger, W. Grüzmacher, R. Imelmann, A. H. Janert, W. Schäffer, H. Stadelmann, A. Strodtmann. Herausgegeben von Friedrich Brie. Kritisch durchgesehene und erläuterte Ausgabe. Leipsig und Wien, Bibliographisches Institut, [1912].

4 v. fronts. (ports.) facsim. 18 cm. **(K.-S. M. A.)**

— Cain. Ein Mysterium. Von Lord Byron. Frei übersetzt von Adolf Seubert. Leipzig, Philipp Reclam jun., [s. d.]

70 p. 14 1/2 cm. (Universal-Bibliothek, 779). **(C. H. N.)**

— Ritter Harold's Pilgerfahrt. Eine romanze von Lord Byron. Frei übersetzt von Adolf Seubert. Leipzig, Philipp Reclam jun., [s. d.]

224 p. 13 1/2 cm. (Universal-Bibliothek). **(K.-S. M. A.)**

Hunt, James Henry Leigh, 1784-1859. — Juvenilia; or, a collection of poems. Written between the ages of twelve & sixteen, by J. H. L. Hunt... London, J. Whiting, 1802.

[XXIV.], 215 p. front. (port.) 20 1/2 cm. Third edition. **(K.-S. M. A.)**

— Juvenilia; or, a collection of poems. Written between the ages of twelve and sixteen, by J. H. Hunt... Dedicated, by permission, to James Henry Leigh... Fourth edition. London, J. Whiting, 1803.

XXIV., 215 p. front. (port.) 20 3/4 cm. **(K.-S. M. A.)**

— Classical tales, serious and lively. With critical essays on the merits and reputation of the authors. London, John Hunt & Carew Reynell, 1807.

5 v. illus. 15 1/4 cm. Title-vignette. Selected by Leigh Hunt, who has also contributed several introductory essays. **(K.-S. M. A.)**

— The Examiner, a Sunday paper, on politics, domestic economy, and theatricals, for the years 1808-1825. London, John Hunt, 1808-1825.

18 v. 26 1/4 cm. The years 1823-1825 were entered in *Bulletin* N. I. Edited by Leigh Hunt until 1821, then by A. Fonblanque, and subsequenty by others. Leigh Hunt's own articles were very numerous and related to politics and miscellaneous topics as well as to literature and the stage. Both Shelley and Keats contributed poems. **(K.-S. M. A.) (C. C.) (M. H. S.)**

— Prospectus of the Reflector, a quarterly magazine, on subjects of philosophy, politics, and the liberal arts. Conducted by the editor of the Examiner. No. I. for October, November, December, 1810, is just published. London, John Hunt, [1810.]

VIII., p. 22 1/4 cm. N. I. Saturday, July 5, 1823 of *The Literary Examiner*, in 46 pages, is appended. **(K.-S. M. A.)**

— The Reflector, a quarterly magazine, on subjects of philosophy, politics, and the liberal arts. Conducted by the editor of the Examiner. London, John Hunt, October 1810 — December 1811.

2 v. 21 1/2 cm. Edited by Leigh Hunt and containing many articles by him. Published in four numbers. **(K.-S. M. A.)**

— The feast of the poets, with notes and other pieces in verse, by the editor of the Examiner. London, James Cawthorn, 1814.

[XVI.], [158] p. 16 1/2 cm. First edition. "Moore told me that Byron liked *The Feast of the Poets* and would be glad to make my acquaintance". *Leigh Hunt.* **(K.-S. M. A.)**

— The descent of liberty, a mask; by Leigh Hunt. London, Gale, Curtis and Fenner, 1815.

LIX., 82 p. 16 1/2 cm. First edition. "There vas a vein of something true in *The descent of liberty*, particularly in passages where the domestic affections were touched upon; but the poetry was too much on the surface". *Leigh Hunt.* **(C. H. N.) (K. S. M. A.)**

— The feast of the poets, with other pieces in verse, by Leigh Hunt. Second edition, amended and enlarged. London, Gale and Fenner, 1815.

[XL.], 177 p. 16 cm. **(C. H. N.) (C. H. W.)**

— Story of Rimini, a poem by Leigh Hunt. London, J. Murray; Edinburgh, W. Blackwood; Dublin, Cumming, 1816.

XIX., 111 p. 16 1/2 cm. First edition. "Written in what I may be allowed to call my 'first manner'; not the worst manner conceivable, though far from the best". *Leigh Hunt.* (C. H. N.) (K.-S. M. A.)

— Foliage; or poems original and translated, by Leigh Hunt. London, C. and J. Ollier, 1818.

111 p. 15 3/4 cm. First edition. "It was during my intimacy with Keats that I published a hasty set of miscellaneous poems, under the title of *Foliage*". *Leigh Hunt.* (K.-S. M. A.)

— Foliage, or, poems original and translated. By Leigh Hunt. Philadelphia, Littell and Henry; Edward Earle, 1818.

XXXVIII., 156 p. 15 1/2 cm. First American edition. (K.-S. M. A.)

— Amyntas, a tale of the woods; from the Italian of Torquato Tasso. By Leigh Hunt. London, T. & J. Allman, 1820.

XXXII., 146 p. 16 1/2 cm. First edition. "I translated the *Aminta* of Tasso, a poem (be it said with the leave of so great a name) hardly worth the trouble". *Leigh Hunt.* (K.-S. M. A.)

— The months descriptive of the successive beauties of the year by Leigh Hunt. London, C. & J. Ollier, 1821.

136 p. 16 1/2 cm. "Originally appeared in *The Literary pocket book* as the Calendar of the Seasons." *Roger Ingpen.* (K.-S. M. A.)

— The Liberal. Verse and prose from the south. London, John Hunt, 1822.

2 v. 21 1/2 cm. Byron and Shelley contributed to this periodical, but nearly one half of the articles were written by Leigh Hunt. None of the articles are signed. Published in four numbers. Complete. (C. H. W.)

— The Literary Examiner: consisting of the Indicator, a review of books and miscellaneous pieces in prose and verse. [Edited by James Henry Leigh Hunt]. London, H. L. Hunt, July 5 — December 27, 1823.

412 p. 22 3/4 cm. Published in twenty-six numbers. Leigh Hunt contributed several articles to this literary supplement to the *Examiner.* (K. S. M. A.)

— Lord Byron and some of his contemporaries; with recollections of the author's life, and of his visit to Italy. By Leigh Hunt. Second edition. London, Henry Colburn, 1828.

2. v. fronts. (ports.) facsim. ports. 22 1/2 cm. This publication has been characterized as "the most lamentable mistake of Leigh Hunt's life", and as "a blot in his career". It was written in a spirit of bitterness toward Byron and toward some of the other contemporaries, and as historical evidence it must be used with great caution. This edition contains an additional polemical preface. The work was recast in a more tolerant and kindly spirit, and with additional chapters, as Leigh Hunt's *Autobiography.* (K.-S. M. A.)

— The poetical works of Leigh Hunt. London, Edward Moxon, 1832.

[LXIV.], 361 p. 22 1/2 cm. Published by subscription. The very handsome list of subscribers included the names of Wordsworth, Thomas Moore and Macaulay. (C. H. W.)

— Leigh Hunt's London Journal. To assist the inquiring, animate the struggling, and sympathize with all. V. I-II. London, Charles Knight, April 2, 1834 — December 31, 1835.

2 v. 34 cm. Vol. II bears the title: *Leigh Hunt's London Journal and The Printing Machine.* Complete. "The *London Journal* was a miscellany of essays, criticism, and

passages from books. Towards the close, it was joined by the *Printing Machine*, but the note which it had struck was of too aesthetical a nature for cheap readers in those days; and after attaining the size of a goodly folio double volume, it terminated. I have since had the pleasure of seeing the major part of the essays renew their life, and become accepted by the public, in the *Seer*. But the reputation, as usual, was too late for the profit." *Leigh Hunt.* (K.-S. M. A.)

— Leigh Hunt's London Journal. "To assist the inquiring, animate the struggling, and sympathize with all." Comprising a great variety of original articles of an instructive and entertaining character. By Leigh Hunt... and many of his esteemed literary friends. v. I-II. London, Charles Knight and Henry Hooper, April 2, 1834 — May 27, 1835.

2 v. front. illus. 32 1/4 cm. Two copies, of which the illustrations are different. Evidently volumes put together for the book trade some time after the original dates of publication. (K.-S. M. A.)

— Sir Ralph Esher: or, adventures of a gentleman of the court of Charles II. London, Henry Colburn, 1835.

3. v. 18 3/4 cm. The fictitious autobiography of a gentleman of the court of Charles the Second. (K.-S. M. A.)

— To the Queen. Upon the strange attempt made on the lives of Her Majesty and Prince Albert. *The Monthly Chronicle.* v. VI. London, September 1840.

pp. [193]-195. 25 cm. The poem was here published for the first time. In this copy the name of Betsy Kent is inscribed on the cover in Leigh Hunt's handwriting. (C. H. N.)

— The poems of Geoffrey Chaucer, modernized. London, Whittaker & co., 1841.

331 p. 17 cm. The poems have been "modernized" by different writers and include The manciple's tale, The friar's tale and The squire's tale, by Leigh Hunt. (K.-S. M. A.)

— Essays by Leigh Hunt. The Indicator. The Seer. London, Edward Moxon, 1841.

IV., 84, IV., 93, VIII., 87, IV., 79 p. 24 cm. (K.-S. M. A.)

— The poetical works of Leigh Hunt. Containing many pieces now first collected. London, Edward Moxon, 1844.

XII., 288 p. 14 cm. (C. H. N.)

— Imagination and fancy; or selections from the English poets. Illustrative of those first requisites of their art; with markings of the best passages, critical notices of the writers, and an essay in answer to the question "What is poetry?". By Leigh Hunt. London, Smith, Elder, and co., 1845.

XII., 345 p. 18 3/4 (K.-S. M. A.)

— Imagination and fancy; or selections from the English poets, illustrative of those first requisites of their art; with markings of the best passages, critical notices of the writers, and an essay in answer to the question "What is poetry?". By Leigh Hunt. Second edition. London, Smith, Elder and co., 1845.

XII., 345 p. 18 1/2 cm. (K.-S. M. A.)

— Imagination and fancy; or selections from the English poets, illustrative of those first requisites of their art; with markings of the best passages, critical notices of the writers, and an essay in answer to the question "What is Poetry?". By Leigh Hunt. New York, Wiley and Putnam, 1845.
x., 255 p. 18 1/4 cm. **(C. H. N.)**

— Wit and humour, selected from the English poets; with an illustrative essay, and critical comments. By Leigh Hunt. London, Smith, Elder and co., 1846.
xi., 357 p. 18 1/2 cm. First edition. **(K. S. M. A.)**

— Wit and humor, selected from the English poets; with an illustrative essay, and critical comments. By Leigh Hunt. New York, Wiley & Putman, 1846.
xi., 261 p. 17 3/4 cm. **(C. H. N.)**

— Stories from the Itallan poets: with lives of the writers. By Leigh Hunt. London, Chapman and Hall, 1846.
2 v. 20 cm. First edition. **(F. A. C.)**

— Stories from the Italian poets: with lives of the writers. By Leigh Hunt. Paris, A. and W. Galignani and co., 1846.
xvi., 334 p. 21 1/2 cm. **(K.-S. M. A.)**

— Men, women, and books; a selection of sketches, essays, and critical memoirs, from his uncollected prose writings, by Leigh Hunt. London, Smith, Elder and co., 1847.
2 v. front. (port) 19 1/2 cm. First edition. Some of these writings had been contributed to *The Examiner* for 1824 and 1825 under the title of the "Wishing Cap." **(K.-S. M. A.)**

— A jar of honey from Mount Hybla, by Leigh Hunt. London, Smith, Elder, and co., 1848.
viii., xxiii., 200 p. illus. 20 1/2 cm. Title-vignette. First published in *Ainsworth's Magazine* in 1844. **(F. A. C.)**

— A book for a corner; or selections in prose and verse from authors the best suited to that mode of enjoyment: with comments on each, and a general introduction, by Leigh Hunt. London, Chapman & Hall, 1849.
2 v. illus. 17 3/4 cm. First edition. Leigh Hunt's own copy with his book-plate and also that of Marriott Hunt. **(K.-S. M. A.)**

— Readings for railways; or, anecdotes and other short stories, reflections, maxims, characteristics, passages of wit, humour, and poetry, etc. Together with points of information on mattors of general interest. Collected in the course of his own reading. By Leigh Hunt. London, G. Gilpin, [1849].
v., 136 p. front. 16 1/2 cm. First edition. **(K.-S. M. A.)**

— The poetical works of Leigh Hunt. A new edition, containing many pieces now first collected. London, Edward Moxon, 1849.
xii., 288 p. 14 1/4 cm. **(K.-S. M. A.)**

— Captain Sword and Captain Pen. A poem by Leigh Hunt. The third edition. With a new preface, remarks on war, and notes detailing the horrors on which the poem is founded. London, Charles Gilpin, 1849.
xxiv., 101 p. 16 1/4 cm. **(C. H. W.)**

— The autobiography of Leigh Hunt; with reminiscences of friends and contemporaries. London, Smith, Elder and co., 1850.

3 v. fronts. (ports.) 20 cm. First edition. This is Leigh Hunt's best work. The greater part of its contents had already appeared in his *Lord Byron and some of his contemporaries*, but most of what was objectionable in this earlier work has been eliminated and chapters have been added upon the author's life down to 1850. Contains much regarding Keats, Shelley and Byron. Characterized generally by a spirit of charity and good-will. Appended are fifteen letters of Thomas Moore and eight of Shelley, addressed to Leigh Hunt; these were not reprinted in later editions of *The Autobiography*. **(K.-S. M. A.)**

— The autobiography of Leigh Hunt, with reminiscences of friends and contemporaries. New York, Harper & brothers, 1850.

2 v. front. (port.) 19 1/2 cm. **(C. H. N.)**

— The Seer; or common-places refreshed. By Leigh Hunt. In two parts. London, William Tegg and co., 1850.

VIII., 87, IV., 79 p. 23 1/2 cm. **(C. H. N.)**

— Essays and miscellanies. By Leigh Hunt. Three parts, complete in one volume. Philadelphia, A. Hart, 1851.

VI., 237, 258 p. 19 1/4 cm. Reprint, with changed title, of the collection of Leigh Hunt's selected essays published in two parts, *The Indicator, and the Companion*. **(K.-S. M. A.)**

— A book for a corner; or selections in prose and verse from authors the best suited to that mode of enjoyment: with comments on each, and a general introduction, by Leigh Hunt. New York, George P. Putnam, 1852.

2 v. 18 1/2 cm. (Putnam's Semi-Monthly Library. v. IX and XX). **(C. H. N.)**

— The religion of the heart. A manual of faith and duty. By Leigh Hunt. London, John Chapman, 1853.

XXIV., 259 p. 17 cm. First edition. This is Leigh Hunt's *Christianism* recast and enlarged. **(K.-S. M. A.)**

— Stories in verse. By Leigh Hunt. Now first collected. London, New York, Geo. Routledge & co., 1855.

IX., 356 p. front. 16 3/4 cm. Title-vignette. First edition. **(K.-S. M. A.)**

— Imagination and fancy; or selections from the English poets, illustrative of those first requisites of their art; with markings of the best passages, critical notices of the writers; and an essay in answer to the question "What is poetry?" By Leigh Hunt. Second edition. London, Smith, Elder & co., 1855.

XII., 345 p. 19 3/4 cm. **(K.-S. M. A.)**

— The old court suburb; or memorials of Kensington, regal, critical, and anecdotical. By Leigh Hunt. Second edition, revised and enlarged. London, Hunt and Blackett, 1855.

2 v. 19 1/4 cm. Title-vignettes. **(K.-S. M. A.)**

— The tapiser's tale. Attempted in the manner of Chaucer. By Leigh Hunt. *Fraser's Magazine*. v. LVII. London, February 1858.

pp. 160-163 23 1/4 cm. First edition. **(K.-S. M. A.)**

— The shew of faire seeming; attempted in the manner of Spenser. By Leigh Hunt. *Fraser's Magazine*. v. LVII. London, May 1858.

pp. 602-610 23 1/2 cm. First edition. **(K.-S. M. A.)**

— A book for a corner; or, selections in prose and verse from authors the best suited to that mode of enjoyment: with comments on each, and a general introduction, by Leigh Hunt. New York, Derby & Jackson, 1859.

228, VI., 227 p. 18 1/4 cm. Two series bound in one volume. Two copies. (C. H. N.) (K.-S. M. A.)

— The autobiography of Leigh Hunt. A new edition, revised by the author; with further revision, and an introduction, by his eldest son. London, Smith, Elder and co., 1860,

XVI., 452 p. front. (port.) 19 3/4 cm. Second edition. Contains a new chapter upon Leigh Hunt's life from 1850 to 1859. (K.-S. M. A.)

— The poetical works of Leigh Hunt. Now finally collected, revised by himself, and edited by his son, Thornton Hunt. With illustrations by Corbould. London, New York, Routledge, Warne, and Routledge, 1860.

XV., 455 p. 16 1/4 cm. front. illus. Title-vignette. (C. C.)

— The Italian poets translated into English prose. Containing a summary in prose of the poems of Dante, Pulci, Boiardo, Ariosto, and Tasso. With comments, occasional passages versified, and critical notices of the lives and genius of the authors. By Leigh Hunt. New York, H. W. Derby, 1861.

XVI., 564 p. front. (port.) 18 1/4 cm. Published from old plates from which the first American edition had been printed in 1846. (C. H. N.)

— Selections from the English poets, with markings of the best passages, critical notices of the writers and an essay on "What is Poetry?" II. Wit and humor. By Leigh Hunt. New York, H. W. Derby, 1861.

XI., 261 p. 18 1/2 cm. Published from old plates, from which the first American edition of *Wit and humour* had been printed in 1846. (C. H. N.)

— Selections from the English poets, with markings of the best passages, critical notices of the writers and an essay on "What is poetry?" By Leigh Hunt. III. Imagination and fancy. New York, H. W. Derby, 1861.

X., 255 p. 18 1/2 cm. Published from old plates from which the first American edition of *Imagination and fancy* had been printed in 1845. (C. H. N.)

— The Indicator, and The Companion. By Leigh Hunt... In two parts. London William Tegg, 1865.

IV., 84, IV., 93 p. 23 3/4 cm. Title-vignette (port.) (C. H. N.)

— The autobiography of Leigh Hunt. A new edition revised by the author. London, Smith, Elder & co., 1870.

XVI., 412 p. 17 1/4 cm. (K.-S. M. A.)

— A day by the fire; and other papers, hitherto uncollected. By Leigh Hunt. London, Sampson Low, son, and Marston, 1870.

368 p. 17 1/4 cm. Collection of essays reprinted from *The Reflector, The Examiner, The Indicator, The London Journal, The Monthly Chronicle* and *The New Monthly Magazine.* (K.-S. M. A.)

— The town: its characters and events. By Leigh Hunt. A new edition. London, Smith, Elder & co., 1870.

XII., 449 p. front. illus. 17 cm. (K.-S. M. A.)

— Men, women, and books; a selection of sketches, essays, and critical memoirs, from his uncollected prose writings, by Leigh Hunt. A new edition. London, Smith, Elder & co., 1870.

xii., 402 p. 17 cm. (K.-S. M. A.)

— Table-talk. To which are added imaginary conversations of Pope and Swift. By Leigh Hunt. London, Smith, Elder and co., 1870.

xii., 263 p. 17 cm. (K.-S. M. A.)

— A tale for a chimney corner and other essays. From the "Indicator", 1819-1821. By Leigh Hunt. Edited, with introduction and notes, by Edmund Ollier. London, Chatto and Windus, 1875.

xxxii., 346 p. front. (port.) 15 3/4 cm. (The Golden Library). (K.-S. M. A.)

— Leigh Hunt as poet and essayist, being the choicest passages from his works selected and edited with a biographical introduction by Charles Kent. London and New York, Frederick Warne and co., 1889.

xlviii., 528 p. front. (port.) 19 1/2 cm. (The Cavendish Library). (K.-S. M. A.)

— Essays of Leigh Hunt. Selected and edited by Reginald Brimley Johnson with introduction. London, J. M. Dent and co., 1891.

xxviii., 235 p. front. (port.) illus. 15 3/4 cm. (The Temple Library). Vol. I of *Essays and poems* [by] *Leigh Hunt.* "This edition is limited to Five Hundred copies for England and Five Hundred for America (acquired by Messrs. Macmillan and co.). There is also an Edition, on large paper, limited to Two Hundred and Twenty-five copies (150 for England)." (K.-S. M. A.)

— Poems of Leigh Hunt with prefaces from some of his periodicals. Selected and edited by Reginald Brimley Johnson with bibliography. London, J. M. Dent and co., 1891.

[xi.], 268 p. front. illus. 15 3/4 cm. (The Temple Library). Vol. II of *Essays and poems* [by] *Leigh Hunt.* (K.-S. M. A.)

— The old court suburb: memorials of Kensington, regal, critical, & anecdotical by the late J. H. Leigh Hunt...: edited by Austin Dobson, & newly embellish'd by Herbert Railton, Claude Shepperson & Edmund J. Sullivan. London, Freemantle & co., 1902.

2 v. fronts. (port.) illus. ports. 22 cm. Title-vignette. "This Large-Paper Edition is limited to 150 numbered Copies, each signed by the Artists. N. 72." (K.-S. M. A.)

— The autobiography of Leigh Hunt with reminiscences of friends and contemporaries and with Thornton Hunt's introduction and postscript newly edited by Roger Ingpen. Westminster, Archibald Constable & co. ltd., 1903.

2 vols. fronts. (ports.) ports. facsim. 22 cm. For the student this is the best edition of *The Autobiography*, being furnished with useful notes and appendixes, a bibliography of his works, and a good subject index. (K.-S. M. A.)

— The world of books and other essays by Leigh Hunt. London, Gay and Bird, 1906.

xvi., 149. front. (port.) 12 1/2 cm. (The Bibelots). (K.-S. M. A.)

— The old court suburb; or, memorials of Kensington, regal, critical, and anecdotical. By Leigh Hunt. Third edition. London, Hunt and Blackett, [s. d.]

viii., 301 p. front. 18 3/4 (K.-S. M. A.)

— The poetical works of Leigh Hunt and Thomas Hood [selected]. Edited, with introduction by J. Harwood Panting. London, Walter Scott; New York and Toronto, W. J. Gage & co. [s. d.]

xxxv., 288 p. 14 cm. (*Half-title:* The Canterbury Poets. Edited by William Sharp. **(C. H. N.)**

— Essays by Leigh Hunt. Edited, with introduction and notes, by Arthur Symons. London, Felling-on-Tyne, New York, The Walter Scott publishing co. ltd. [s. d.]

xix., 314 p. 16 3/4 cm. (The Scott Library.) **(K.-S. M. A.)**

— Essays and sketches by Leigh Hunt chosen and edited with an introduction by R. Brimley Johnson. London, New York and Toronto, Henry Frowde, [s. d.]

xx., 419 p. front. (port.) 15 cm. (The World's Classics). **(K.-S. M. A.)**

— Stories from the Italian poets. I. Dante and Pulci with critical notices and lives of the writers by Leigh Hunt. London, George Routledge & sons, limited; New York, E. P. Dutton & co., [s. d.]

xvi., 287 p. 15 cm. (The New Universal Library). **(C. H. N.)**

LETTERS.

— The correspondence of Leigh Hunt. Edited by his oldest son. London, Smith, Elder and co., 1862.

2 v. front. (port.) 19 1/2 cm. **(K.-S. M. A.)**

— Letters of Elizabeth Barrett Browning addressed to Richard Hengist Horne,.. with comments on contemporaries edited by S. R. Townsend Mayer. London, Richard Bentley and son, 1877.

2 v. 20 cm. Important for the biography of Leigh Hunt. Contains some of his letters, also references to Shelley and Byron. **(K.-S. M. A.)**

— Recollections of writers. By Charles and Mary Cowden Clarke... with letters of Charles Lamb, Leigh Hunt, Douglas Jerrold, and Charles Dickens; and a preface by Mary Cowden Clarke. Second edition. London, Sampson Low, Marston, Searle, & Rivington, 1878.

viii., 347 p. front. (facsim.) 18 1/2 cm. Contents include: —Recollections of John Keats — Charles Lamb and his letters — Mary Lamb — Leigh Hunt and his letters — Douglas Jerrold and his letters. **(K.-S. M. A.)**

— Some new letters by Leigh Hunt and Stevenson. [By] Ethel Alleyne Ireland. *The Atlantic Montly*, v. lxxxii. Boston, July 1898.

pp. 122-128. 24 3/4 cm. Gives several letters from the correspondence between Leigh Hunt and Alexander Ireland, 1838-1849. **(K.-S. M. A.)**

— Meditation of an autograph collector by Adrian H. Joline. New York and London, Harper & brothers, 1902.

[11.], 316 p. front. (port.) ports, facsims. 22 cm. Contains a letter of Keats, June 4, 1818, and one of Hunt, April, 1859; also references to Byron, Shelley, Keats, and Hunt. The editor is mistaken in claiming that the Keats letter had not been published. **(C. E. D.)**

ANTHOLOGIES.

Authors, Favorite. — Favorite authors. A companion-book of prose and poetry. Boston, Ticknor and Fields, 1866.

IV., [300] p. front. (port.) ports. 19 cm. Anthology including Leigh Hunt's The old lady, and the old gentleman. **(C. H. N.)**

Casket, The. — The casket of prose, poetry and pictures; for the improvement of the young. A juvenile forget-me-not. London, John Reynolds and son, [s. d.]

256 p. illus. 15 1/4 cm. Contents include: — The bee, by Mrs. Godwin. **(M. A. H.)**

George, Andrew. — From Chaucer to Arnold. Types of literary art in prose and verse. An introduction to English literature with preface and notes by Andrew J. George... New York, The Macmillan company, 1899.

XXXIV., 676 p. front. (port.) 19 cm. **(C. H. N.)**

Gosse, Edmund W, 1849-. — English odes selected by Edmund W. Gosse. London, Kegan Paul, Trench & co., 1884.

XXI., 259 p. front. 16 cm. Includes several odes by Keats and Shelley and one by Byron. **(K.-S. M. A.)**

Miles, Alfred H, 1848-. — John Keats to Edward, Lord Lytton. The poets and the poetry or the Nineteenth Century edited by Alfred H. Miles. London, George Routledge & sons, ltd.; New York, E. P. Dutton & co., 1905.

[XV.], 640 p. front. (port.) 15 cm. Contains many poems of Keats and an essay on him by Horace G. Groser. **(K.-S. M. A.)**

— Robert Southey to Percy Bysshe Shelley. The poets and the poetry of the Nineteenth Century edited by Alfred H. Miles. London, George Routledge & sons, ltd.; New York, E. P. Dutton & co., 1905.

XIV., 595 p. front. (port.) 15 cm. Contains many poems of Byron, Shelley and Leigh Hunt; and essays on Byron by Roden Noel, on Shelley by Horace G. Groser, and on Leigh Hunt by Thomas Archer. **(K.-S. M. A.)**

— George Crabbe to Edmund B. V. Christian. The poets and the poetry of the Nineteenth Century (Humour) edited by Alfred H. Miles. London, George Routledge & sons, ltd.; New York, E. P. Dutton & co., [s. d.]

XVI., 640 p. front. (port.) 15 cm. Contains poems of Leigh Hunt and Byron with short essays on them and their poems by Alfred Miles. **(K.-S. M. A.)**

Russell, William Clark, 1844-. — The book of table-talk. Selections from the conversations of poets, philosophers, statesmen, divines, &c. With notes and memoirs by William Clark Russell. London, New York, George Routledge and sons, 1874.

IV., 432 p. 18 cm. Contents include: — Lord Byron and Shelley. **(C. H. N.)**

Strachey, Mrs. Richard. — Poets on poets edited by Mrs. Richard Strachey. London, Kegan Paul, Trench, Trübner & co., ltd., 1894.

XXV., 324 p. 16 cm. Includes selections from Keats, Shelley and Byron. **(K.-S. M. A.)**

BIBLIOGRAPHY.

Cushing, William. — Initials and pseudonyms: a dictionary of literary disguises. By William Cushing... London, Sampson Low, Marston, Searle & Rivington, 1866.

IV., 603 p. 25 1/4 cm. **(K.-S. M. A.)**

Dobell, Bertram. — Catalogue of rare books in fine condition comprising first editions of books by esteemed authors, mostly in the original binding as issued... offered for sale by Bertram Dobell... [London, Robt. Stockwell, March] 1910.

24 p. 21 1/2 cm. Contains titles and descriptions of several first editions of Shelley, three of Byron, and two of Hunt. **(C. H. N.)**

Heffer, W. & Sons. — A catalogue of interesting books, prints and autograph letters. [N. 60]. W. Heffer & sons ltd., Cambridge, England. [Cambridge, Eagle printing works, 1910].

IV., 58 p. illus. ports. facsims. 21 1/2 cm. Includes titles and descriptions of several first editions of Shelley and Keats, with the facsimile of a page of a letter of Shelley. **(R. R.)**

Hodgson & Co. — A catalogue of valuable standard works from the modern library of a gentleman... Also rare books, manuscripts and autograph letters, &c. To be sold by auction by Messrs. Hodgson & co., on April 26th. 1911. N. 24. London, [Francis & co.], 1911.

45 p. 24 1/2 cm. Contains descriptions of several manuscripts of Leigh Hunt. **(M. A. H.)**

— A catalogue of autograph letters and manuscripts mostly of literary interest, comprising the original draft of Shelley's dedication of "The Cenci" in the poets autograph. Interesting letters from Mary Shelley; E. J. Trelawny to Lord Byron, referring to the search for the "Don Juan"... manuscripts of part of Leigh Hunt's "Stories from the Italian Poets... Which will be sold at auction by Messrs. Hodgson & co. at their rooms, N. 115, Chancery Lane... on Thursday, February 8th. 1912, at one o'clock punctually. N. 19 of 1911-12. [Francis & co.], 1912.

17 p. 21 1/2 cm. front. (facsim.) The facsimile is of the first page of the Shelley manuscript. **(M. A. H.)**

Ireland, Alexander. — List of the writings of William Hazlitt and Leigh Hunt, chronologically arranged; with notes, descriptive, critical and explanatory; and a selection of opinions regarding their genius and characteristics, by distinguished contemporaries and friends, as well as by subsequent critics; preceded by a review of, and extracts from, Barry Cornwall's "Memorials of Charles Lamb;" with a few words on William Hazlitt and his writings, and a chronological list of the works of Charles Lamb. By Alexander Ireland. London, John Russell Smith, 1868.

[XXIV.], 283 p. 20 cm. "Two hundred copies printed." Important. **(K.-S. M. A.)**

Lowndes, William Thomas. — The bibliographer's manual of English Literature containing an account of rare, curious, and useful books, published in or relating to Great Britain and Ireland, from the invention of printing; with bibliographical and critical notices, collations of the rarer articles, and the prices at which they have been sold. By William Thomas Lowndes. New edition, revised, corrected and enlarged; with an appendix relating to the books of literary and scientific societies. By Henry G. Bohn. London, George Bell & sons, [1858].

4 v. 17 3/4 cm. **(K.-S. M. A.)**

Maggs Bros. — Rare and interesting autograph letters, signed documents and manuscripts. On sale by Maggs Brothers... N. 281. London, February, 1912.

104 p. front. (ports.) facsims 21 1/2 cm. Contains a description of valuable Byron relics. **(C. H. N.)**

— Rare and interesting autograph letters, signed documents and manuscripts. On sale by Maggs. Brothers... N. 289. London, May 1912.

104 p. front. (facsim.) facsims. 21 1/4 cm. Gives portions of letters of Leigh Hunt, Lady Byron, Mary Shelley, etc. **(C. H. N.)**

Poole, William Frederick, 1821-1894. — An index to periodical literature. By Wm. Fred. Poole... New York, Charles B. Norton, 1853.

x., [523] p. 25 cm. First edition published with this title. In 1848 Pool had printed an *Index to subjects treated in the reviews, and other periodicals, to vhich no indexes have been published.* **(C. H. N.)**

Quaritch, Bernard — A catalogue of rare and valuable books and autograph documents and letters offered at special terms. N. 286. Bernard Quaritch. London, G. Norman and son, March 1910.

336 p. 23 1/2 cm. Contains descriptions of unpublished letters of Shelley, Byron and Hunt, and the titles of some first editions of their works. **(F. A.)**

Sotheby, Wilkinson & Hodge. – Catalogue of the library of th late Dr. Richard Garnett... comprising... works by Percy B. Shelley, several first editions, and three note books containing autograph manuscript matter by him of the utmost interest, a considerable portion being unpublished ...Which will be sold by auction by Messrs. Sotheby, Wilkinson & Hodge... on Thursday, the 6 th. of December, 1906. [London], J. Davy & sons, [1906.]

42 p. 25 1/2 cm. The three Shelley note books, bought at this sale by William K. Bixby for three thousand pounds, are described in the catalogue, anonymously, by W. Rossetti; they were afterward edited by H. Buxton Forman, *Note books of Percy Bysshe Shelley.* **(C. H. N.)**

Wise, Thomas J. — The Ashley library, a list of books printed for private circulation by Thomas J. Wise. London, [privately printed], 1897.

19 p. 16 1/4 cm. Includes notices of several volumes of Shelley letters and Shelleyana and an edition of Keats's *Ode to a nightingale.* **(W. T. J.)**

— The Ashley Library. A catalogue of printed books, manuscripts, and autograph letters collected by Thomas James Wise. Vol. II. London, Printed for private circulation only, 1908.

XIII., 166 p. front. (port.) facsim. 30 cm. Includes descriptions of the first editions of the cantos of Byron's *Don Juan* and of the first English edition of Shelley's *Adonais*, also the text of Shelley's letter to Leigh Hunt, Dec. 8, 1816. **(W. T. J.)**

WORKS RELATING

to Keats, Shelley, Byron and Hunt.

Ackermann, Richard. — Shelley's Alastor und Epipsychidion. Inaugural-Dissertation zur Erlagung der philosophischen Doktorwürde und der Kgl. Ludwig-Maximilian's Universität. München, Richard Ackermann; Leipzig, Oscar Brandstetter, 1890.

VI., [31] p. 22 cm. List of works consulted: pp. [V]-VI. Reprinted as the first part of Ackermann's *Quellen, Vorbilder, Stoffe.* **(K.-S. M. A.)**

— Quellen, Vorbilder, Stoffe zu Shelley's poetischen Werken. 1. Alastor. 2. Epipsychidion. 3. Adonais. 4. Hellas. Von Dr. Richard Ackermann. Erlangen & Leipzig, A. Deichert, 1890.

VIII., 56 p. 28 cm. (*Half-title*: Münchener Beiträge zur Romanischen und Englischen Philologie. Herausgegeben von Prof. Dr. Hermann. II. Quellen, Vorbilder, Stoffe zu Shelley's poetischen Werken). The first twenty eight pages are a reprint of Ackermann's *Shelley's Alastor und Epipsychidion.* **(K.-S. M. A.)**

— Percy Bysshe Shelley der Mann, der Dichter und seine Werke. Nach den besten Quellen dargestellt von Richard Ackermann. Dortmund, Fr. Wilh. Ruhfus, 1906.

X., 382 p. front. (port.) port. 21 cm. Bibliography: pp. 370-374. **(K.-S. M. A.)**

Adams, Francis. — Shelley. [By] Francis Adams. *The Fortnightly Review.* New Series. v. LII. London, August 1892.

pp. [217]-223. 26 cm. Reprinted in Adams's *Essays.* **(K.-S. M. A.)**

— Essays in modernity, criticisms and dialogues. By Francis Adams. London and New York, John Lane, 1899.

253 p. 19 1/4 cm. Contents include: — Tennyson — The poetry and criticism of Mr. Swinburne — Shelley. **(K.-S. M. A.)**

Agresti, Olivia Rossetti. — Giovanni Costa, his life, work, & times by Olivia Rossetti Agresti. London, Gay and Bird, [1907].

X., [296] p. front. (port.) ports. illus. 25 cm. Contains references to Joseph Severn. **(K.-S. M. A.)**

Alessi, Salvatore. — Dalla culla alla tomba di Percy Bysshe Shelley. Saggio dell'opera In sogno — il grande luminoso fantasma di P. B. Shelley. [Del] Cav. R. C. Salvatore Alessi. Livorno, Raffaello Giusti, 1893.

48 p. 23 1/4 cm. **(C. M.)**

Alger, William Rounseville, 1822-1905. — The solitudes of nature and of man; or, the loneliness of human life. By William Rounseville Alger. Boston, Roberts brothers, 1871.

XII., 412 p. 17 1/4 cm. (*Half-title:* The genius of solitude). Contents include: — Milton — Shelley — Coleridge — Wordsworth — Byron. **(K.-S. M. A.)**

Anecdote of Lord Byron, Singular. — Singular anecdote of Lord Byron. *The Censor.* London, Saturday September 6 th. 1828.

p. 14. 22 1/2 cm. Relates to Byron at Harrow. **(F. H. B.)**

Angeli, Hellen Rossetti. — Shelley and his friends in Italy By Hellen Rossetti Angeli. With sixteen illustrations by Maxwell Armfield, eight of which are in colour. London, Methuen &. co., ltd., [1911].

[xv.], 326 p. front. illus. 22 1/4 cm. **(M. & C.)**

Ariel. — Ariel, a poetical address to the Right Honourable Lord Byron, written on the continent: with notes, containing strictures on the spirit of infidelity maintained in his works: An examination into his assertion, that "if Cain is blasphemous, Paradise lost is blasphemons". And several other poems. London, Hatchard and son, Burton & Smith, 1822.

x., 127 p. 22 1/2 cm. **(C. H. W.)**

Arnold, Matthew, 1822-1888. — Essays in criticism. Second series by Matthew Arnold. London, Macmillan and co., 1888.

[ix.], 331 p. 18 1/2 cm. First edition. Contents include: — The Study of poetry — Milton — Thomas Gray — John Keats — Wordsworth — Byron — Shelley — Count Leo Tolstoi — Amiel. **(K.-S. M. A.)**

Asanger, Florian. — Percy Bysshe Shelley's Sprach-Studien. Seine Uebersetzungen aus dem Lateinischen und Griechischen. Von Dr. Florian Asanger. Leipzig, G. Fock, 1911.

[II.], III., 141 p. 22 3/4 cm. Bibliography: pp. I-III. **(K.-S. M. A.)**

Austin, Alfred, 1835-. — A vindication of Lord Byron. By Alfred Austin. London, Chapman and Hall, 1869.

67 p. 19 cm. Polemical reply to Mrs. Stowe's *The true story of Lady Byron's life*, as published in *Macmillan's Magazine*. Brands the Stowe article as "the most preposterous fable that was ever attempted to be foisted by mingled hallucination and credulity on the curiosity of the public". **(K.-S. M. A.)**

Autobiography of B. R. Haydon. — Autobiography of B. R. Haydon. *Fraser's Magazine*, v. XLVIII. London, September, 1853.

pp. 307-335. 22 cm. Review of the *Life of Benjamin Robert Haydon, historical painter, from his autobiography and journals edited and compiled by Tom Taylor.* **(C. H. N.)**

Autobiography of Leigh Hunt, The. — [Review of] The autobiography of Leigh Hunt, with reminiscences of his friends and contemporaries. 3 vols. London, 1850. *The North British Review.* v. XIV. Edinburgh, November 1850 — February 1851.

pp. 143-168. 21 3/4 cm. **(K.-S. M. A.)**

Axon, William E[dward] A[rmytage], 1846-. — Stray chapters in literature, folk-lore, and archaeology. By William E. A. Axon. London-Manchester, John Heywood, 1888.

[xv.], [309] p. Includes a chapter upon Byron's influence upon European literature, based upon Weddigen's *Lord Byron's Einfluss.* Read before the Manchester Literary Club, and originally printed in the *Manchester Quarterly*, October 1884. **(K.-S. M. A.)**

— Shelley's vegetarianism. By William E. A. Axon... Read at a meeting of the Shelley Society, University College, Gower Street, London, November 12th. 1891. [s. l. 1891].

13 p. 22 cm. **(K.-S. M. A.)**

Baddeley [Welbore] St. Clair. — Autographs of cloud and sunbeam in England and Italy. By St. Clair Baddeley. [London], Ballantyne, 1900.

vii., 123 p. 20 1/4 cm. The sonnet Thermae Antoninianae contains a reference to Shelley. **(B. W. S. C.)**

Bagehot, Walter, 1826-1877. — Estimations in criticism by Walter Bagehot. Edited by Cuthbert Lennox. London, Andrew Melrose, 1900.

2 v. 19 cm. Contents include: — Percy Bysshe Shelley [the same essay as that published in Bagehot's *Literary studies*]. **(K.-S. M. A.)**

Bagnall, E[dward]. — Tribute to the memory of Lord Byron; supposed to be written in the sculpture room of the "Society of Arts", Birmingham. By E. Bagnall... London, Hurste, Chance and co.; Birmingham, W. Hodgetts, 1830.

vii., 28 p. 17 1/2 cm. A eulogistic poem. Rewritten and greatly enlarged as Bagnall's *Lord Byron*. **(K.-S. M. A.)**

— Lord Byron with remarks on his genius and character. By E. Bagnall... Oxford, D. A. Talboys, 1831.

xix., 59 p. 22 cm. A poem with introductory observations and notes, being Bagnall's *Tribute to the memory of Lord Byron* enlarged and in part rewritten. **(K.-S. M. A.)**

Bailey, John [Cann], 1864-. — Poets and poetry. Being articles reprinted from the literary supplement of "The Times" by John Bailey... Oxford, Clarendon press, 1911.

217 p. 22 1/2 cm. Contents include: — Chaucer — Shakespeare's tragedies — Dryden and Shakespeare — Crabbe — The tragic drama, and especially Alfieri — Wordsworth's creed — Scott's poetry — The Waverley Novels — Keats — Shelley — Swinburne's Scotch trilogy. **(K.-S. M. A.)**

Baldini, Massimo. — Il teatro di G. B. Niccolini, studio critico-estetico. [Per] Massimo Baldini. Firenze, Tipografia Galileiana, 1907.

viii., 679 p. 24 cm. Includes a study of Niccolini's Beatrice Cenci modelled on Shelley's tragedy of the same name. Contains also references to Byron. **(C. H. N.)**

Barbiera, Raffaello, 1852-. — Liriche moderne raccolte da Raffaello Barbiera con uno studio dello stesso sulla lirica italiana moderna. Milano, Giuseppe Ottino, 1881.

xxviii., 392 p. 18 1/2 cm. Contents include: — A Giorgio Byron, di Giovanni Prati. **(K.-S. M. A.)**

Barham, R[ichard] H[arris] D. — The life and letters of the Rev. Richard Harris Barham, author of the Ingoldsby legends: with a selection from his miscellaneous poems. By his son. London, Richard Bentley, 1870.

2 v. front. (port.) 20 cm. Barham met Trelawny in 1835, finding him "very like a goodish-looking bandit". **(K.-S. M. A.)**

Bates, Ernest Sutherland. — A study of Shelley's drama, The Cenci, by Ernest Sutherland Bates. New York, The Columbia University press, 1908.

[ix.], 103 p. 23 cm. (*Half-title*: Columbia University Studies in English. Series II. Vol. III., No 1. A study of Shelley's Cenci). **(B. E. S.)**

Batty, Miss [Elizabeth Frances]. — Italian scenery from drawings made in 1817 by Miss Batty. London, Rodwell & Martin, 1820.

[v.], 197 p. illus. 25 1/4 cm. Title-vignette. **(K.-S. M. A.)**

Beaumont, Francis, 1584-1616. — The dramatic works of Ben Jonson and Beaumont and Fletcher: the first printed from the text, and with the notes of Peter Whalley; the latter, from the text, and with the notes of the late George Colman... London, John Stockdale, 1811.

4 v. 25 cm. fronts (ports.) Keats's copy was of this edition having been presented by "Geo. Keats to his affectionate brother John". "Fletcher [was] a writer with whom Keats was very familiar, and whose inspiration, in the idyllic and lyric parts of his work, is closely kindred to his own". *Sir Sidney Colvin.* **(K.-S. M. A.)**

Beers, Henry A. — A history of English romanticism in the Nineteenth Century by Henry A. Beers... London, Kegan Paul, Trench, Trübner & co., limited, 1902.

[IX.], 424 p. 19 1/2 cm. Contents include: — Walter Scott etc. — Coleridge Bowles and the Pope controversy — Keats, Leigh Hunt and the Dante revival — The Pre-Raphaelites. **(C. H. N.)**

Beege, Oswald Max, 1861-. — Byrons Einfluss auf Jugendgedichte Bulwers. Inaugural-Dissertation zur Erlangung der Doktorwürde der Hohen Philosophischen Fakultät der Universität Leipzig vorgelegt von Oswald Max Beege, genannt Bolling. Leipzig, C. W. Vollrath, [s. d.]

[48] p. 22 cm. **(K.-S. M. A.)**

Bernthsen, Sophie. — Der Spinozismus in Shelley's Weltanschauung. Von Sophie Bernthsen... Heidelberg, Carl Winter, 1900.

[VIII.], 162 p. 23 cm. **(K.-S. M. A.)**

Bertaut, Jules. — La vie anecdotique et pittoresque des grands écrivains. Lord Byron. [Par] Alphonse Seche et Jules Bertaut. Paris, Louis Michaud, [s. d.]

191 p. ports. illus. 18 1/4 cm. Title-vignette (port.) **(K.-S. M. A.)**

Blaisdell, Albert F[ranklin], 1847-. — First steps with American and British authors. By Albert F. Blaisdell... Boston, Lee and Shepard, 1888.

IV., 345 p. 17 1/4 cm. (English Literature for Young People). **(C. H. N.)**

Blake, H. C. — Reminiscences of Eton. By an Etonian. Chichester, J. Hackman, 1831.

XIII., 152 p. 18 3/4 cm. **(F. H. B.)**

Blessington, [Marguerite Power] The Countess of, 1789-1848. — The idler in Italy. By the Countess of Blessington. Second edition. London, Henry Colburn, 1839.

2 v. front. (port.) 19 3/4 cm. Contains personal reminiscences of Byron in Genoa, 1823. **(K.-S. M. A.)**

Bonnycastle, John, 1750?-1821. — An introduction to astronomy. In a series of letters, from a preceptor to his pupil. In which the most useful and interesting parts of the science are clearly and familiary explained. Illustrated with copper-plates. By John Bonnycastle. The fifth edition, corrected and improved. London, J. Johnson, 1807.

VI., 385 p. front. plates. John Keats presented a copy of this edition of Bonnycastle to his brother George. **(K.-S. M. A.)**

Born, Stephan. — Lord Byron. Vortrag von. Prof Dr. Stephan Born. Basel, Benno Schwabe, 1883.

39 p. 21 1/4 cm. **(K.-S. M. A.)**

Borrotto, Gaetano Sartori. — Vecchi e nuovi versi. Gaetano Sartori Borotto. Padova, Fratelli Drucker, 1908.

253 p. 17 cm. Contents include: — [Verses on] Percy Bysshe Shelley — Versi scritti sui monti Euganei (da Shelley). **(K.-S. M. A.)**

Bradbury, S. — Bertram Dobell, bookseller and man of letters, by S. Bradbury. London, Bertram Dobell, 1909.

32 p. front. (port.) 23 cm. Contains Dobell's sonnet on Bach's second concerto [reminiscent of Keats]. A list of the works written or edited by Bertram Dobell: pp. [28]-32. **(D. E.)**

Bradley, A[ndrew] C[ecil]. — Shelley's view of poetry. A lecture [by] A. C. Bradley. *The Albany Review*. v. II. London, February 1908.

pp. 511-530 24 3/4 cm. Reprinted in Bradley's *Oxford lectures on poetry*, and also as Leaflet N. 4. of The English Association. **(K.-S. M. A.)**

— Oxford lectures on poetry — By A. C. Bradley... London, Macmillan and co., limited, 1909.

IX., 395 p. 22 cm. Contents includes: —Wordsworth — Shelley's view of poetry — The long poem in the age of Wordsworth — The letters of Keats — [and several essays on Shakespeare.] **(K.-S. M. A.)**

Brennan, Edward. — Bianca. Poems and ballads. By Edward Brennan. Second edition. London, John Camden Hotten, 1868.

VIII., 144 p. 23 cm. Contents include: — Lines on John Keats. **(K.-S. M. A.)**

Bridges, Robert, 1844-. — John Keats a critical essay by Robert Bridges. [s. l.] Privately printed, 1895.

97 p. front. (port.) 17 1/2 cm. "Two Hundred and Fifty Copies printed. N. 12." Important study, reprinted as an introduction to the edition of Keats's poems published in the Muses Library in 1896. **(K.-S. M. A.)**

Brockedon, William, 1787-1854. — Finden's illustrations of the life and works of Lord Byron. With original and selected information on the subjects of the engravings by W. Brockedon... London, John Murray, Charles Tilt, 1833-34.

3 v. fronts. (port.) illus. ports. 24 3/4 cm. Title-vignettes. First edition. **(C. H. W.)**

Brodie, E. H. — Sonnets by E. H. Brodie. London, George Bell and sons, 1885.

XVI., 154 p. 16 3/4 cm. Contents include: — Shelley — Keats — Byron. **(K.-S. M. A.)**

Brooks, Sarah Warner, -1906. — English poetry and poets. By Sarah Warner Brooks. Boston, Estes and Lauriat, [1890].

X., 506 p. 20 cm. Contents include: — Some predecessors of Spenser — Elisabethan age, and Spenser — Shakespeare — Milton — Pope, and the minor poets of the artificial school — Young, Thomson, Goldsmith, Gray, minor poets, and Cowper — Scottish poetry and Robert Burns — Wordsworth and the Lake School — Coleridge and Southey — Campbell and Scott — Byron and Moore — Leigh Hunt and Keats — Shelley — Hood, Macaulay, and Landor — Rogers, Lamb, Pollok and minor poets of the time. **(C. H. N.)**

Broughton, John Cam Hobhouse Lord, 1786-1869. — Saggio sullo stato attuale della letteratura italiana di Giovanni Hobhouse. Con note dell'autore. Traduzione dall'inglese di M. Pegna. Italia, 1825.

186 p. 20 1/4 cm. Ugo Foscolo had an important part in the preparation of this study. **(C. H. N.)**

— Recollections of a long life by Lord Broughton (John Cam Hobhouse) with additional extracts from his private diaries. Edited by his daughter Lady Dorchester. London, John Murray, 1909-1911.

6 v. fronts. (ports.) ports. 22 cm. Of the first importance for the life of Ryron. Contains references also to Shelley and Hunt. **(K.-S. M. A.) (C. C.)**

Browning, Elizabeth Barrett, 1806-1861. — Letters of Elizabeth Barrett Browning addressed to Richard Hengist Horne, ...with comments on contemporaries edited by S. R. Townshend Mayer. London, Richard Bentley and son, 1877.

2 v. 20 cm. Important for the biography of Leigh Hunt; contains some of his letters, also references to Shelley and Byron. **(K.-S. M. A.)**

— Aurora Leigh. By Elizabeth Barrett Browning. Leipzig, Bernard Tauchintz, 1872.

334 p. 16 1/4 cm. (*Half-title:* Collection of British Authors. Tauchnitz edition. Vol. 1248. Aurora Leigh, by Eliz. Barrett Browning). Contains passages on Keats and Byron. **(F. H. B.)**

Browning Oscar, 1837-. — Memories of sixty years at Eton, Cambridge and elsewere. By Oscar Browning... London, John Lane; New York, John Lane company, 1910.

x., 364 p. front. (port.) ports. 21 1/2 cm. Contains passing references to Keats, Shelley, Byron and Hunt. **(B. O.)**

— John Keats by Oscar Browning... Transactions R. S. L., vol. XXII. [s. l. s. d.]

25 p. 21 1/4 cm. Reprinted from the *Transactions R. S. L.* Vol. XXII. **(C. H. N.)**

Brucà, Renzo. — L'ultima dimora di Shelley: Villa Magni. [Per] Renzo Brucà. *Emporium.* V. XXVIII. Bergamo, Agosto 1908.

pp. 113-122. port. illus. 26 3/4 cm. **(K.-S. M. A.)**

Bryant, John Ebenezer. — Sir Walter Scott. By John Ebenezer Bryant. *Home Study Circle.* New York, The Doubleday & Mc Clure co., 1899.

pp. 105-209. front. (port.) illus. ports. 20 cm. **(C. H. N.)**

— Lord Byron. By John Ebenezer Bryant. *Home Study Circle.* New York. The Doubleday & Mc Clure co., 1899.

pp. 211-295. front. (port.) illus. ports. facsim, 20 cm. **(C. H. N.)**

Brydges, Sir Samuel Egerton, 1762-1837. — Letters on the character and poetical genius of Lord Byron. By Sir Egerton Brydges... London, Longman, Hurst, Rees, Orme, Brown and Green, 1824.

VII., 457 p. 19 3/4 cm. Favourable appreciation. **(C. H. W.)**

— An impartial portrait of Lord Byron, as a poet and a man, compared with all the evidences and writings regarding him, up to 1825. By Sir Egerton Brydges,... Paris, A. and W. Galignani, 1825.

XII., 74 p. 18 1/2 cm. **(K.-S. M. A.)**

Burat, Ed — Byron a l'école d'Harrow, épisode mêlé de couplets, par MM. H. Cogniard et Ed. Burat. Représenté pour la première fois à Paris, sur le Thèatre des Jeunes Elèves de M. Comte, le 19 novembre 1834. Paris, J. Bréauté, [s. d.]

62 p. 13 1/2 cm. **(C. H. W.)**

Burns, Robert. — Robert Burns. *Home Study Circle.* New York, The Doubleday & Mc Clure co., 1899.

pp. 1-104. front. (port.) illus. ports. facsims. 20 cm. **(C. H. N.)**

Burton, Robert, 1577-1640. — The anatomy of melancholy, what it is, with all the kindes, causes, symptomes, prognostiks, and severall cures of it. In three partitions. With their severall sections, members, and subsections, philosophically, medicinally, historically opened and cut up. By Democritus Junior. With a satyricall preface conducing to the following discourse. The eleventh edition corrected. To which is prefixed, an account of the author. London, Vernor, Hood and Sharpe; [etc.], 1806.

2 v. front. 20 1/2 cm. Keats possessed this work in an edition of 1813 given him by Charles Brown. He "read it through carefully, with pen in hand, scoring the margins constantly, even when not annotating, and underlining freely. He also began an index of special passages on the last fly-leaf". *H. Buxton Forman.* Lamia was founded upon a story told in this work. **(K.-S. M. A.)**

Byron, [Lady] A[nna] I[sabella], 1792-1860. — Remarks occasioned by Mr. Moore's notices of Lord Byron's life. [By Lady] A. I. Noel Byron. [London, Richard Taylor, 1830].

Lady Byron's defence of her separation from Byron, particularly of the conduct of her parents in the matter. **(C. H. W.)**

Byron and his Detractors, Lord. — Lord Byron and his detractors. London, Printed for private circulation, 1906.

IX., 98 p. 27 cm. Published as a refutal of Milbanke's *Astarte.* Consists of three parts: Astarte, being a judicial examination and rejection of Milbanke's evidence by legal standards; and reprints of Murray's *Lord Byron and Lord Lovelace,* and Prothero's *Lord Lovelace on the separation of Lord and Lady Byron.* Published for the Roxburghe Club. **(M. J.)**

Byron in Greece. — Byron in Greece. *Temple Bar.* v. LXII. London, May 1881.

pp. 100-108. 21 1/2 cm. **(K.-S. M. A.)**

Byron de Nos Jours, Le. — Le Byron de nos jours, or The English bard and Cross reviewers. *The Monthly Review.* v. X. London, January 1903.

pp. [1]-4. 24 3/4 cm. Parody on Byron's English bards. **(M. J.)**

Byron and Shelley. — Byron and Shelley. *Temple Bar.* v. XXXIV. London, December 1871.

pp. 30-49. 21 1/4 cm. **(C. H. N.)**

Byron-Shelley-Keats. — Byron-Shelley-Keats. In memoriam endowed yearly prizes. Prize essays by competitors. 4th set. With life incidents of the foundress Rose Mary Crawshay. Cathedine, Brolch, Breconshire, Mrs. Crawshay, [s. d.]

IV., 73 p. front. (port.) 18 1/4 cm. **(K.-S. M. A.)**

Byron vindicated, Lord. — Lord Byron vindicated. *Fraser's Magazine.* v. LXXX. London, November 1869.

pp. 598-617. 23 1/2 cm. Rejoinder to Mrs. Stowe's *The true story of Lady Byron's life.* **(K.-S. M. A.)**

Byron's Conversations on Religion, Lord. — Lord Byron's conversations on religion. [By William Bourn Oliver Peabody]. *The North American Review.* v. XXXVI. Boston, January 1833.

pp. 152-188. 23 1/2 cm. Unsympathetic review of Kennedy's *Conversations.* **(C. H. N.)**

Byron's Dramas, Lord. — Lord Byron's dramas. [By Rev. Reginald Heber]. [Review of] 1. Marino Faliero, Doge of Venice, an historical tragedy. — 2. Sardanapalus, a tragedy. — 3. The two Foscari, a tragedy. — 4. Cain, a mystery. *The Quarterly Review.* v. XXVII. London, July 1822.

pp. 476-524. 21 cm. **(C. H. N.)**

Byron's Married Life, Lord. — Lord Byron's married life. *Temple Bar.* v. XXVI. London, June 1869.

pp. 364-393. 21 1/4 cm. **(K.-S. M. A.)**

Caclamanos, D. — Lord Byron et la Grèce. [Par] D. Caclamanos. *Graecia.* Année III., serie II. Paris, 1 avril 1912.

pp. 605-612. illus. ports. 27 1/4 cm. **(M. C. E.)**

Cardamone, Raffaello, 1844-. — Nuove traduzioni dall'inglese di Hemans, Longfellow, Anonimo, Shelley, Heber, Wordsworth, Montgomery, Grant. [Per] Raffaello Cardamone. Torino e Roma, Ermanno Loescher, 1880.

33 p. 17 cm. Contents include: — La morte dell'anno (da Shelley). **(C. H. N.)**

Carlyle, Thomas, 1795-1881. — The works of Thomas Carlyle. Centenary edition. London, Chapman and Hall limited, 1896-1899.

30 v. fronts. (ports.) illus. ports. 22 cm. "Large-paper edition limited to 300 copies, of which this is No. 265". **(K.-S. M. A.)**

— Early letters of Thomas Carlyle, edited by Charles Eliot Norton. London and New York, Macmillan and co., 1886.

2 v. fronts. (ports.) 19 3/4 cm Contains references to Byron. **(K.-S. M. A.)**

— Letters of Thomas Carlyle, 1826-1836. Edited by Charles Eliot Norton. London and New York, Macmillan and co., 1888.

2 v. fronts. (facsim.) 19 cm. Contains important references to Hunt. **(K.-S. M. A.)**

— The love letters of Thomas Carlyle and Jane Welsh edited by Alexander Carlyle... London, John Lane; New York, John Lane company, 1909.

2 v. fronts. (ports.) ports. illus. 22 cm. Title-vignette. Contains many references to Byron and one to Hunt. **(K.-S. M. A.)**

Carmichael, Montgomery. — In Tuscamy. Tuscan towns, Tuscan types and the Tuscan tongue. By Montgomery Carmichael. London, John Murray, 1901,

XVII., 355 p. front. illus. facsim., map. Contains a description of Villa Valsovano where Shelley wrote a part of *The Cenci.* **(K.-S. M. A.)**

Carter, John. — Hard labor and other poems. By John Carter. New York, The Baker & Taylor company, 1911.

VIII., 79 p. 19 3/4 cm. Contents include: — Shelley. **(J. R. U.)**

Casa di Shelley, La. — La casa di Shelley. *Minerva.* Anno XIV., v. XXIV. Roma, 28 febbraio 1904.

pp. 278-279. 27 1/2 cm. Review of Hill, *Shelley at home.* **(K.-S. M. A.)**

Cecchi, Emilio. — Studi critici di Emilio Cecchi. Ancona, Giovanni Puccini e figli, 1912.

354 p. 21 1/4 cm. Contents include: — "A defence of poetry" — John Keats. **(C. E.)**

Cencetti, Giuseppe. — La fidanzata d'Abido. Tragedia di Giuseppe Cencetti... Roma, Tipografia de' Classici, 1842.

[62.], p. 21 cm. The plot is taken from Byron's Bride of Abydos. **(K.-S. M. A.)**

Cenci, The. — [Review of] The Cenci, a tragedy in five acts. By Percy Bysshe Shelley. Second edition, 8 vo. pp. 104. C. and S. Ollier, London, 1821. *The British Review,* v. XVII. London, June 1821.

pp. 380-389. 21 cm. "The moral errors of this book prevent us from quarrelling with its literary sins". **(M. M.)**

Cenci, The. — The Cenci, five act tragedy by Percy Bysshe Shelley. Extracts from reviews of the first performance, 7th. May 1886, with a preface by Sydney E. Preston. London, For private circulation, May 1886.

32 p. front. (port.) 23 cm. (*Half-title:* Notes on the First Performance of The Cenci). "Only Thirty-five Copies Printed". **(K.-S. M. A.)**

Cesareo, Giovanni Alfredo, 1861-. — La malattia del secolo. Dal Byron al Leopardi. [Per] G. A. Cesareo. *Natura ed Arte.* Anno IV. Milano, 1 novembre 1896.

pp. 947-949 29 cm. **(K.-S. M. A.)**

Chambers, Robert, 1802-1871. — Cyclopedia of English Literature. A history, critical and biographical, of British authors from the earliest to the present times, edited by Robert Chambers. London and Edinburgh, W. & R. Chambers. [s. d.]

2 v. ports. illus. facsims. 25 cm. **(F. A. C.)**

Chanter, John Roberts. — Sketches of the literary history of Barnstaple, being the substance of a series of papers read at the literary institution, Barnstaple, by John Roberts Chanter, to which is appended the diary of Philip Wyot, town clerk of Barnstaple, from 1586 to 1608. Barnstaple, E. J. Arnold, [1866].

129 p. 22 cm. Contains an important account of the printing in Barnstaple of Shelley's *A letter to Lord Ellenborough.* **(K.-S. M. A.)**

Character of Shelley, The. — The character of Shelley. [Review of] The life of Percy Bysshe Shelley. By Edward Dowden... 2 vols. London, 1886. *The Quarterly Review.* v. CLXIV. London, April 1887.

pp. [285]-321. 22 cm. **(K.-S. M. A.)**

Chasles, Philarète M, 1798-1873. — Études sur la littérature et les moeurs de l'Angleterre au XIX^e^ siècle par M. Philarète Chasles... Paris, Amyot, [1850].

XI., 466 p. 18 1/2 cm. Contents include: — Vie et influence de Lord Byron sur son époque — John Keats et Percy Bysshe Shelley. Les deux tombeaux. **(K.-S. M. A.)**

Chatterton Thomas. — The poets of England who have died young. No I — Thomas Chatterton. *The Cambridge University Magazine*, v. I. Cambridge, May 1839.

pp. 2-30. facsim. 21 1/4 cm. **(F. H. B.)**

Chaucer, Geoffrey, 1340-1400. — The poems of Geoffrey Chaucer, modernized. London, Whittaker & co., 1841.

331 p. 17 cm. The poems have been "modernized" by different writers and include The manciple's tale, The friar's tale and The squire's tale, by Leigh Hunt. **(K.-S. M. A.)**

[Chichester, Frederick Richard], 1827-1853. — Poets and poetry of the XIXth century. A course of lectures by the Earl of Belfast. London, Longman, Brown, Green and Longmans, 1852.

XII., 283 p. 16 1/2 cm. Contents include: — Coleridge — Wordsworth — Moore — Keats — Scott — Byron — Shelley — James and Horace Smith — Hood — Southey — Crabbe — Campbell. **(K.-S. M. A.)**

Childe Harold. — [Review by George Ellis, of] Childe Harold's Pilgrimage, a romaunt. By Lord Byron. 4to. pp. 226. London, Murray, 1812. *The Quarterly Review.* v. VII. London, March, 1812.

pp. 180-200. 21 cm. **(G. H. N.)**

Childe Harold, Canto III. and other Poems. — [Review by Sir Walter Scott, of] 1. Childe Harold's pilgrimage, Canto III. 8vo. 2. The prisoner of Chillon, A dream, and other poems. By Lord Byron. 8vo. John Murray: London. *The Quarterly Review.* v. XVI. London, October 1816.

pp. 172-208. 21 cm. Reprinted in Scott's *The miscellaneous prose works.* v. IV. with some omissions. **(G. H. N.)**

Childe Harold, Canto IV. — [Review by Sir Walter Scott, of] Childe Harold's pilgrimage. Canto IV. By Lord Byron, 1818. *The Quarterly Review.* v. XIX. London, April 1818.

pp. 215-232. 21 cm. Reprinted in Scott's *The miscellaneous prose works.* v. XVII. **(G. H. N.)**

Chorley, Henry Fothergill, 1808-1872. — The authors of England. A series of medallion portraits of modern literary characters engraved from the works of British artists, by Achille Collas. With illustrative notices by Henry F. Chorley. London, Charles Tilt, 1838.

CXLVII., 93 p. ports. 31 cm. Title-vignette. Contents include: — Felicia Hemans — Sir Walter Scott — Lord Byron — Dr. Southey — Countess of Blessington — Samuel Taylor Coleridge — Edward Lytton Bulwer — Lady Morgan — Percy Bysshe Shelley — Thomas Moore — Charles Lamb — Mary Russell Mitford — Thomas Campbell — William Wordsworth. **(K.-S. M. A.)**

Chubb, Edwin Watts, 1865-. — Stories of authors British and American by Edwin Watts Chubb... New York, Sturgis & Walton company, 1910.

XIII., 369 p. front. (port.) ports. 18 3/4 cm. **(C. E. W.)**

Clarke, Charles Cowden, 1787-1877. — Recollections of writers. By Charles and Mary Cowden Clarke... with letters of Charles Lamb, Leigh Hunt, Douglas Jerrold, and Charles Dickens; and a preface by Mary Cowden Clarke. Second edition. London, Sampson Low, Marston, Searle & Rivington, 1878.

VIII., 347 p. front. (facsim.) 18 1/2 cm. Contents include: — Recollections of John Keats — Charles Lamb and his letters — Mary Lamb — Leigh Hunt and his letters — Douglas Jerrold and his letters. **(K.-S. M. A.)**

Clarke, James Freeman, 1810-1888-. — James Freeman Clarke. Autobiography, diary and correspondence edited by Edward Everett Hale. Boston and NewYork, Houghton, Mifflin and company, 1891.

430 p. front. (port.) 19 3/4 cm. Two original autograph letters of Clarke are inserted in this copy. Clarke knew George Keats and his letters contain references to him. **(C. H. N.)**

Clarke, Mary [Victoria Novello] Cowden, 1809-1898. — Recollections of writers. By Charles and Mary Cowden Clarke... with letters of Charles Lamb, Leigh Hunt, Douglas Jerrold, and Charles Dickens; and a preface by Mary Cowden Clarke. Second edition. London, Sampson Low, Marston, Searle, & Rivington, 1878.

VIII., 347 p. front. (facsim.) 18 1/2 cm. Contents include: — Recollections of John Keats — Charles Lamb and his letters — Mary Lamb — Leigh Hunt and his letters — Douglas Jerrold and his letters. **(K.-S. M. A.)**

Clutton-Brock, A. — Shelley, the man and the poet, by A. Clutton-Brock. New York, G. P. Putnam's sons; London, Methuen & co., 1909.

XXIII., 294 p. front. (port.) illus. ports. 22 cm. Reviewed in *Shelley. [By] P. E. M.* **(P. C. P. s.)**

— Shelley, the man and the poet, by A. Clutton-Brock. London, Methuen & co., [1910].

XXIII., 294 p. front. (port.) ports. illus. 22 1/4 cm. Reviewed in *Shelley. [By] P. E. M.* **(M. & C.)**

Cockney School of Poetry, On the. — On the Cockney School of Poetry. No. I-IV. *Blackwood's Edinburgh Magazine.* v. II-III. Edimburgh, October 1817 — August 1818.

pp. 38-41, 194-201, 453-456, 519-524. Vicious, vulgar criticism of Leigh Hunt. The fourth article is devoted principally to Keats, " probably a joint production of the editorial staff to which Maginn, Wilson and Lockhart all contributed ". *De Sélincourt.* **(F. H. B.)**

Cogniard, H. — Byron a l'école d'Harrow épisode mêlé de couplets, par MM. H. Cogniard et Ed. Burat. Représenté pour la première fois à Paris, sur le Théatre des Jeunes Elèves de M. Comte, le 19 novembre 1834. Paris, J. Bréauté, [s. d.].

62 p. 13 1/2 cm. **(C. H. W.)**

Coke, Henry J[ohn], 1827-. — Tracks of a rolling stone by the Honourable Henry J. Coke... Second edition. London, Smith, Elder & co., 1905.

[III.], 359 p. front. (port.) 21 cm. Describes the discovery of Keats's manuscript of Hyperion. Contains references also to Byron and Hunt. **(K.-S. M. A.)**

Coleridge, John Taylor, 1790-1876. — [Review by John Taylor Coleridge, of] 1. Laon and Cyntha, or the revolution of the golden city. A vision of the nineteenth century, in the stanza of Spenser. By Percy B. Shelley. London, 1818. — 2. The revolt of Islam. A poem in twelve cantos. By Percy Bysshe Shelley. London, 1818. *The Quarterly Review.* v. XXI. London, April 1819.

pp. 460-471. 22 1/2 cm. **(F. H. B.)**

Coleridge, [Samuel Taylor], 1772-1824. — The poetical works of Coleridge, Shelley and Keats. Complete in one volume. Paris, A. and W. Galignani, 1829.

XI., 225, XI., 275, VII., 75 p. front. (ports.) 23 1/2 cm. Title-vignette. **(K.-S. M. A.)**

— The poetical works of Coleridge, Shelley, and Keats, complete in one volume. Philadelphia, John Grigg, 1831.
x., 225, xi., 275, vii., 75 p, front. (ports.) 22 1/4 cm. **(C. H. N.)**

— The poetical works of Coleridge, Shelley, and Keats, complete in one volume. Philadelphia, 1832.
x., 225, xi., 275, vii., 75 p. front. (ports.) 21 3/4 cm. **(C. H. N.)**

— The poetical works of Coleridge, Shelley, and Keats, complete in one volume. Philadelphia, Thomas, Cowperthwait & co., 1838.
x., 225, xi., 275, vii., 75 p. front. (ports.) 22 3/4 cm. **(C. H. N.)**

— Poems of Keats and Coleridge selected and arranged for use in schools by C. Linklater Thomson... London, Adam and Charles Black, 1901.
70 p. front. (port.) port. 17 1/4 cm. (Black's Literature Series). **(K.-S. M. A.)**

— Poems by Wordsworth, Coleridge, Shelley, and Keats selected and edited by James Weber Linn... New York, Henry Holt and company, 1911.
vii., 215 p. front. (port.) ports. 16 3/4 cm. (*Half-title:* English Readings for Schools. General editor Wilbur Lucius Cross.) **(C. H. N.)**

— The complete works of Samuel Taylor Coleridge. With an introductory essay upon his philosophical and theological opinions. Edited by Professor Shedd. New York, Harper & brothers, 1858-1860.
7 v. front. (port.) 19 1/4 cm. This is the only even comparatively complete edition of Coleridge's works. **(K. S. M. A.)**

Collier, William Francis. — A history of English literature; in a series of biographical sketches. By William Francis Collier. London, T. Nelson and sons, 1877.
viii., 549 p. 18 cm. Contents include: — Alexander Pope — George Gordon Lord Byron — George Crabbe — Sir Walter Scott — Samuel Taylor Coleridge — Robert Southey — William Wordsworth — Thomas Babington Lord Macaulay — Alfred Tennyson — Thomas Carlyle. **(C. H. N.)**

Collins, William, 1788-1847. — Memoirs of the life of William Collins... with selections from his journal and correspondence. By his son W. Wilkie Collins. London, Longman, Brown, Green and Longmans, 1848.
2 v. front. (port.) 19 3/4 cm. Title-vignettes. Contains brief anecdotes of Byron. **(F. A. C.)**

Collins, William Wilkie, 1824-1889. — Memoirs of the life of William Collins... with selections from his journals and correspondence. By his son W. Wilkie Collins. London, Longman, Brown, Green, and Longmans, 1848.
2 v. front. (port.) 19 3/4 cm. Title-vignettes. Contains brief anecdotes of Byron. **(F. A. C.)**

Colvin, [Sir] Sidney, 1845-. — Keats. By Sidney Colvin. London and New York, Macmillan and co., 1887.
xii., 233 p. 18 1/2 cm. (*Half-title:* English Men of Letters edited by John Morley). Authorities: pp. [v]-ix. First edition. **(C. H. N.)**

— Keats. By Sidney Colvin. London and New York, Macmillan and co., 1887.
xii., 233 p. 19 1/4 cm. (*Half-title:* English Men of Letters edited by John Morley). Authorities [v]-ix. First edition. Large-paper copy. **(K.-S. M. A.)**

— Keats. By Sidney Colvin. New York, Harper & brothers, 1887.

xii., 229 p. 18 1/2 cm. (*Half-title:* English Men of Letters edited by John Morley). Authorities; pp. [v]-viii. First American edition. **(K.-S. M. A.)**

— Landor. By Sidney Colvin... London, Macmillan and co., 1884.

viii., 224 p. 18 1/4 cm. (*Half-title:* English Men of Letters edited by John Morley.) **(K.-S. M. A.)**

— A morning's work in a Hampstead garden. [By] Sidney Colvin. *The Monthly Review.* v. x. London, March 1903.

pp. [130]-141. facsims. 24 3/4 cm. Interesting study of Keats's Ode to the nightingale, of which the original manuscript is now in the possession of the Earl of Crewe and is here reproduced in facsimile. **(M. J.)**

Conditions of Great Poetry, The. — The conditions of great poetry. *The Quarterly Review.* v. cxcii. London, July 1900.

pp. 156-182. 21 1/2 cm. Contains references to Byron, Shelley and Keats. **(K.-S. M. A.)**

Copeland, Charles Townsend, 1860-. — Representative biographies of English men of letters, chosen and edited by Charles Townsend Copeland... and Frank Wilson Cheney Hersey... New York, The Macmillan company, 1909.

x., 642 p. 18 3/4 cm. Contents include several biographical sketches from the *Dictionary of National Biography*: — Charles Lamb by Alfred Ainger — Lord Byron by Sir Leslie Stephen — Percy Bysshe Shelley by Richard Garnett — Robert Browning by Edmund Gosse. **(C. H. N.)**

Corsair and Lara, Lord Byron's. — [Review, by George Ellis, of] 1. The corsair, a tale. By Lord Byron. London, Murray, 1814. 8vo. pp. 108. 2. Lara, a tale. London, Murray, 1814. Foolscap 8vo. pp. 128. *The Quarterly Review.* v. xi. London, July 1814.

pp. 428-457. 21 cm. **(C. H. N.)**

Cowper, William, 1731-1800-. — The works of William Cowper... comprising his poems, correspondence, and translations. With a life of the author by the editor, Robert Southey... London, Baldwin and Cradock, 1835-1837.

15 v. fronts. (port.) ports. illus. 17 cm. Title-vignettes. Vols. i-iii contain the Life of the author by the editor, Robert Southey, and Vols. iv-vii contain Cowper's Letters. This is the standard edition of his works. **(C. H. N.)**

Crabbe, George, 1754-1832. — The poetical works of the Rev. George Crabbe: with his letters and journals and his life by his son. London, John Murray, 1836.

8 v. fronts. (port.) 17 cm. Title-vignettes. Vol. i contains the Life of the Rev. George Crabbe... by his son the Rev. George Crabbe... This is the standard edition of Crabbe. **(K.-S. M. A.)**

[Croker, John Wilson], 1780-1857. — [Review of] Endymion: a poetic romance. By John Keats. London, 1818. pp. 207. *The Quarterly Review.* v. xix. London, April 1818.

pp. 204-208. 21 cm. The injustice of this criticism galled Keats cruelly, but it cannot in any way be held responsible for his death. **(C. H. N.)**

Cross, Launcelot. — Characteristics of Leigh Hunt as exhibited in that typical literary periodical, "Leigh Hunt's London Journal" (1834-35). With illustrative notes. By Launcelott Cross. London, Simpkin, Marshall, and co., 1878.

57 p. 18 1/2 cm. **(K.-S. M. A.)**

Crowninshield, Frederic, 1845-. — A painter's moods. New York, Dodd, Mead and company, 1902.

xiii., 158 p. front. illus. 21 cm. Contents include: — To Byron [a sonnet]. **(C. F.)**

Cruikshank, George, 1792-1878. — Forty illustrations of Lord Byron, by George Cruikshank. [London], James Robins and co., [s. d.]

front. (port.) facsim. 22 3/4 cm. 38 plates, no text. **(K.-S. M. A.)**

Dallas, R[obert] C[harles], 1754-1824. — Recollections of the life of Lord Byron, from the year 1808 to the end of 1814; exhibiting his early character and opinions, detailing the progress of his literary career, and including various unpublished passages of his works. Taken from authentic documents in the possession of the author. By the late R. C. Dallas... To which is prefixed an account of the circumstances leading to the suppression of Lord Byron's correspondence with the author, and his letters to his mother, lately announced for publication. London, Charles Knight. 1824.

12, [c.], 344 p. front. (facsim.) 23 cm. Byron's executors, by an injunction of the court of chancery, prevented the publication in 1824 of a work entitled *Correspondence of Lord Byron* by R. C. Dallas. The present memoir was prepared as a substitute, containing in large part the substance of the letters, the publication of which had been prohibited in England. *The Correspondence of Lord Byron* was brought out in the following year by Galignani in Paris. **(K.-S. M. A.)**

— Correspondence of Lord Byron, with a friend, including his letters to his mother, written from Portugal, Spain, Greece, and the shores of Mediterranean in 1809, 1810 and 1811. Also recollections of the poet. By the late R. C. Dallas... the whole forming an original memoir of Lord Byron's life, from 1808 to 1814. And a continuation and preliminary statement of the proceedings by which the letters were suppressed in England, at the suit of Lord Byron's executors. By the Rev. A. R. C. Dallas. Paris, A. and. W. Galignani, 1825.

3 v. 18 1/2 cm. This work " contains all the *Original Letters* of Lord Byron to his mother, which were prohibited by the injunction of the court of chancery from appearing in England", also all of Dallas's *Recollections* excepting passages identical with others in Byron's letters. **(C. H. W.)**

Dallois, Joseph. — Etudes morales et littéraires à propos de Lord Byron. [Par] Joseph Dallois. Recueillies et publiées avec une introduction par l'abbé A. Rosne... Paris, Firmin-Didot et cie, 1890.

xliii., 295 p. 18 1/2 cm. **(C. H. N.)**

Dawson, George. — Biographical lectures by George Dawson... edited by George St. Clair... Fourth thousand. London, Kegan Paul, Trench & co., 1887.

x., 553 p. 19 3/4 cm. Contents include: — William Cowper — Pope and Byron — Charles Lamb. — The poetry of Wordsworth — The poetry of S. T. Coleridge — Thomas Hood. **(K.-S. M. A.)**

Dawson, W[illiam] J[ames], 1854-. — Quest and vision : essays in life and literature. By J. W. Dawson... London, Elliot Stock, 1886.

[iii.], 248 p. 17 1/4 cm. Contents include: — Shelley — Wordsworth. **(K.-S. M. A.)**

Day with Keats, A. — A day with the poet Keats. London, Hodder & Stoughton, [s. d.]

[46] p. front. (port.) illus. 20 1/4 cm. (Days with the Poets). Consists in considerable part in quotations from Keats. **(K.-S. M. A.)**

De Girolamo, Vincenzo. — Profili e studi letterari. Per Vincenzo De Girolamo. I grandi poeti moderni del dolore — Percy Bysshe Shelley — Corrado e Lara del Byron — Gian Paolo Richter. Sansevero, Vincenzo De Girolamo, 1894.

139 p. 19 1/2 cm. **(K.-S. M. A.)**

[De La Ramée, Louise], 1840-1910. — Views and opinions by Ouida [pseud. of Louise De La Ramée]. London, Methuen & co., 1895.

[III.], 399 p. 19 cm. Contents include: — Shelley. **(K.-S. M. A.)**

Dickens, Charles, 1812-1870. — The letters of Charles Dickens. Edited by his sister-in-law and his eldest daughter, 1833 to 1870. Second edition — fifth thousand. London, Chapman and Hall, 1880-1882.

3 v. 21 1/2 cm. Contain several references to Leigh Hunt. **(K.-S. M. A.)**

Dobell, Bertram. — Sidelights on Charles Lamb by Bertram Dobell. London, Published by the author; New York, Charles Scribner's sons, 1903.

XXI., [371] p. front. (facsim.) 19 cm. **(D. B.)**

— A century of sonnets by Bertram Dobell... London, Published by the author, 1910.

VIII., 102 p. 14 3/4 cm. Contents include: — Shelley — Bach's second concerto [reminiscent of Keats.] **(D. D.)**

Documenti su Shelley, Due. — Due documenti su Shelley. *La Tribuna Illustrata.* Roma, Domenica 9 Agosto 1908.

p. 503 illus. 39 1/2 cm. Two documents relating to the discovery and cremation of Shelley's body, from the R. Archivio di Stato in Lucca, already published by Guido Biagi in his *Gli ultimi giorni di P. B. Shelley.* Cf. also *La morte di P. B. Shelley.* **(K.-S. M. A.)**

Don John. — Don John, or Don Juan unmasked; being a key to the mystery, attending that remarkable publication; with a descriptive review of the poems, and extracts. Third edition enlarged. London, William Hone, 1819.

43 p. front. 23 cm. Witty, unsparing attack upon Murray for his covert publication of the first two stanzas of *Don Juan.* **(K. S. M. A.)**

Don Juan. — Don Juan. [By Lord George Gordon Byron]. Cantos I-XVI. London, Thomas Davison, 1820-1821, John Hunt, 1823-1824.

6 v. 17 1/2 cm. First edition except of the first two cantos. **(K.-S. M. A.)**

— Don Juan. [By Lord George Gordon Byron]. Canto I. to V. London, Benbow, 1822.

294 p. 15 cm. **(K.-S. M. A.)**

— Don Juan. In five cantos. A new edition, with notes. [By Lord Byron]. London, Peter Griffin, s. d.

180 p. front. illus. 15 1/4 cm. Title-vignette. **(K.-S. M. A.)**

Douady, Jules. — La Mer et les poètes Anglais. [Par] Jules Douady. Paris, Hachette et cie., 1912.

[307] p. 18 3/4 cm. Contents include: — Wordsworth et Byron — Shelley. **(K.-S. M. A.)**

Dowden, Edward, 1843-. — Some early writings of Shelley. [By] Edward Dowden. *The Contemporary Review.* v. XLVI. London, September 1884.
pp. [383]-396. 25 1/4 cm. **(K.-S. M. A.)**

— Southey. By Edward Dowden. London, Macmillan and co., 1884.
[III.], 199 p. 18 1/2 cm. (*Half-title*: English Men of Letters edited by John Morley). **(K.-S. M. A.)**

Driver, Henry Austen. — Byron and "The Abbey". A few remarks upon the poet, elicited by the rejection of his statue by the dean of Westminster: with suggestions for the erection of a national edifice to contain the monuments of our great men. By Henry Austen Driver... London, Longman, Orme, Brown, Green and Longmans, 1838.
34 p. 21 cm. **(K.-S. M. A.)**

Duproix, Marthe. — Causerie litteraire. Une vie d'artiste, John Keats. [Par] Marthe Duproix. *La Semaine Litteraire.* Année XIII. Genève, 21 Janvier 1905.
pp. 27-30. 32 cm. **(K.-S. M. A.)**

Durning-Lawrence, Sir Edwin, 1837-. — Bacon is Shake-Speare. By Sir Edwin Durning-Lawrence... Together with a reprint of Bacon's Promus of Formularies and Elegancies. Collated, with the original MS. by the late F. B. Bickley, and revised by F. A. Herbert, of the British Museum. London and New York, Gay & Hancock, ltd., 1910.
XIV., 286 p. front. (port.) ports. facsims. illus. 20 3/4 cm. **(D. L. E.)**

Eberty, Felix, 1812-. — Lord Byron. Ein Lebensbild. Von Dr. Felix Eberty... Zweite Ausgabe. Leipzig, S. Hirzel, 1879.
2 v. front. (port.) 18 cm. **(K.-S. M. A.)**

Edgcumbe, Richard. — Byron: the last phase by Richard Edgcumbe. London, John Murray, 1910.
XI., 423 p. 22 cm. Important study. **(E. R.)**

Edition of Keats, A New. — A new edition of Keats. [By] M. W. *Macmillan's Magazine.* v. XLIX. London, March 1884.
pp. 330-340. 22 1/4 cm. Review of H. Buxton Forman's edition in four volumes. **(C. H. N.)**

Eimer, Manfred. — Die persönlichen Beziehungen zwischen Byron und den Shelleys. Eine kritische Studie von Manfred Eimer. Heidelberg, Carl Winter, 1910.
XII., 151 p. 23 cm. (Anglistische Forschungen. Herausgegeben von Dr. Johannes Hoops...). **(K.-S. M. A.)**

— Byron und der Kosmos. Ein Beitrag zur Weltanschauung des Dichters und den Ansichten seiner Zeit. Von Manfred Eimer. Heidelberg, Carl Winter, 1912.
XIII., 233 p. 22 3/4 cm. (Anglistische Forschungen. Herausgegeben von Dr. Johannes Hoops...) **(K.-S. M. A.)**

[Ellis, George], 1745-1815. — [Review of] Childe Harold's pilgrimage, a romaunt. By Lord Byron. 4to. pp. 226. London, Murray, 1812. *The Quarterly Review.* v. VII. London, March 1812.
pp. 180-200. 21 cm. **(C. H. N.)**

— [Review of] 1. The giaour, a fragment of a Turkish tale. By Lord Byron. Eleventh edition. — 2. The bride of Abydos, a Turkish tale. By Lord Byron. Seventh edition. *The Quarterly Review*. v. x. London, January 1814.
pp. 331-354. 21 cm. **(C. H. N.)**

— [Review of] 1. The corsair, a tale. By Lord Byron. London; Murray, 1814. 8vo. pp. 108. — 2. Lara, a tale. London; Murray, 1814. Foolscap 8vo. pp. 128. *The Quarterly Review*. v. xi. London, July 1814.
pp. 428-457. 21 cm. **(C. H. N.)**

Elton, Charles I., 1839-1900. — An account of Shelley's visits to France, Switzerland, and Savoy in the years 1814 and 1816 with extracts from "The history of a six weeks' tour" and "Letters descriptive of a sail round the lake of Geneva and of the glaciers of Chamouni" first published in the year 1817. By Charles I. Elton... London, Bliss, Sands & Foster, 1894.
viii., 200 p. front. (port.) illus. 23 cm. "This Edition consists of 50 Copies only of which this is No. 21". **(K.-S. M. A.)**

— An account of Shelley's visits to France, Switzerland, and Savoy, in the years 1814 and 1816 with extracts from "The history of a six weeks tour" and "Letters descriptive of a sail round the lake of Geneva and the glaciers of Chamouni" first published in the year 1817. By Charles I. Elton... London, Bliss, Sands & Foster, 1894.
viii., 200 p. front. (port.) illus. 18 3/4 cm. Title-vignette. **(K.-S. M. A.)**

Endymion. — [Review, by John Wilson Croker, of] Endymion: a poetic romance. By John Keats. London, 1818. pp. 207. *The Quarterly Review*. v. xix. London, April 1818.
pp. 204-208. 21 cm. The injustice of this criticism galled Keats cruelly, but it cannot in any way be held responsible for his death. **(C. H. N.)**

Essays from "The Times". — Essays from "The Times". Being a selection from the literary papers which have appeared in that journal. Reprinted by permission. New edition. London, John Murray, 1852.
[vii.], 325 p. 17 cm. Contents include: — John Keats — Robert Southey. **(K.-S. M. A.)**

Étienne, Louis. — Le paganisme poétique en Angleterre. John Keats et Algernon Charles Swinburne. [Par] Louis Étienne. *Revue des Deux Mondes*. Seconde période, v. lxix. Paris, 15 mai 1867.
pp. 291-317. 25 cm. **(K.-S. M. A.)**

— Un retour vers Byron. Par Louis Étienne. *Revue des Deux Mondes*. Seconde période, v. lxxix. Paris, 15 février 1869.
pp. [906]-941. 25 cm. **(C. H. N.)**

Evelyn. [Pseud. of **Signora Marini Franceschi**]. — Su alcuni poeti e prosatori inglesi moderni con prefazione di Ettore Zoccoli. [Per] Evelyn. Primo migliaio. Milano, Giacomo Agnelli, 1900.
[xvi.], 295 p. 18 3/4 cm. Contents include: — Vita di John Keats — I poemi di Keats. Contains also references to Shelley and Byron. **(K.-S. M. A.)**

[Everett, Edward], 1794-1865. — The Greek revolution. *The North American Review*. v. xxix. Boston, July 1829.
pp. 138-199. 24 cm. Review of S. G. Howe's *An historical sketch*. **(C. H. N.)**

Fields, James T. — James T. Fields. Biographical notes and personal sketches with unpublished fragments and tributes from men and women of letters. Boston, Houghton, Mifflin and company, 1881.

[VI.], 275 p. 21 cm. Contains references to Keats and Severn; also to Byron, Shelley and Hunt. **(K.-S. M. A.)**

Finden, W[illiam], 1787-1852. — Finden's illustrations of the life and works of Lord Byron. With original and selected information on the subjects of the engravings by W. Brockedon... London, John Murray; Charles Tilt, 1833-34.

3 v. fronts. (port.) illus. ports. 24 3/4 cm. Title-vignettes. First edition. **(C. H. W.)**

Fletcher, John, 1579-1625. — The dramatic works of Ben Jonson and Beaumont and Fletcher: the first printed from the text, and with the notes of Peter Whalley; the latter, from the text, and with the notes of the late George Colman... London, John Stockdale, 1811.

4 v. front. (ports.) 25 cm. Keats's copy was of this edition having been presented by "Geo Keats to his affectionate brother John". "Fletcher (was) a writer with whom Keats was very familiar, and whose inspiration, in the idyllic and lyric parts of his work, is closely akin to his own." *Sir Sidney Colvin.* **(K.-S. M. A.)**

Fogazzaro, Antonio, 1842-1911. — Il mistero del poeta. Romanzo. Sedicesima edizione. Milano, Chiesa—Omodei—Guindani, 1896.

409 p. 19 cm. Contains references to Shelley and his grave. **(F. A.)**

Forman, H. Buxton, 1842-. — Shelley's Indian serenade. [By] H. Buxton Forman. *The Athenaeum.* London, Aug. 31, 1907.

pp. 239-240. 31 1/2 cm. **(M. C. E.)**

— Shelley, Metastasio, and Mozart: The Indian serenade. [By] H. Buxton Forman. *The Athenaeum.* London, Nov. 2, 1907.

pp. 550-551. 31 1/2 cm. **(M. C. E.)**

— The elopement of Percy Bysshe Shelley and Mary Wollstonecraft Godwin as narrated by William Godwin. With commentary by H. Buxton Forman... [Boston], Privately printed, 1911.

24 p. 23 1/4 cm. "Two hundred copies printed for Mr. William K. Bixby, for private distribution, of which this is Number 63". A publication of The Bibliophile Society. **(B. W. K.)**

— Note books of Percy Bysshe Shelley from the originals in the library of W. K. Bixby. Deciphered, transcribed, and edited, with a full commentary by H. Buxton Forman. St. Louis, Mo., Privately printed for William K. Bixby, 1911.

3 v. front. (port.) illus. facsims. 23 1/4 cm. Edition of 250 copies "for presentation purposes". Another edition from the same plates was privately printed by The Bibliophile Society of Boston. Most important. **(B. W. K.)**

— Shelley and Keats in the twentieth century. A causerie by H. Buxton Forman. *The Bookman.* London, June 20, 1912.

pp. 33-58. illus. ports. facsims. 33 1/2 cm. Contains interesting facts regarding manuscripts and editions, giving three facsimiles of recently discovered manuscripts of Keats, which establish some mistaken or questioned readings. **H.)**

Forster, Joseph. — Great teachers. Burns, Shelley, Coleridge, Tennyson, Ruskin, Carlyle, Emerson, Browning. By Joseph Forster. London, George Redway, 1898.

[III.], 347 p. 18 3/4 cm. (*Half-title:* Great teachers). **(K.-S. M. A.)**

Foster, Claude Edward. — Shelley, a poem. Written by Captain Claude Edward Foster... London, John Ouseley, ltd., 1908.

XIII., 105 p. 19 cm. **(F. C. E.)**

Freeman, A. Martin. — Thomas Love Peacock. A critical study. By Martin Freeman. London, Martin Secker, 1911.

348 p. front. (port.) 22 cm. **(F. H. A.)**

Froude, J[ames] A[nthony], 1818-1894. — A leaf from the real life of Lord Byron. *The Nineteenth Century.* v. XIV. London, August 1883.

pp. 228-242. 24 cm. **(K.-S. M. A.)**

Fulleylove, John. — Personal recollections of two Hampstead artists, Charles and Towneley Green. By John Fulleylove... *The Hampstead Annual* 1900, London, [s. d.]

pp. 94-105. port. illus. 26 1/2 cm. Contains a reference to Keats and Leigh Hunt. **(K.-S. M. A.)**

Gallery, The Byron and Moore. — The Byron and Moore Gallery. A series of characteristic illustrations by eminent artists. With descriptive letter-press in prose and verse, and biographies of the authors. New York, Johnson, Wilson and company, [1871].

IV., 238 p. front. illus. ports. 27 1/4 cm. Title-vignette. **(C. H. N.)**

Garnett, Richard, 1835-. — Shelley's voyages. By Richard Garnett. *The Hampstead Annual* 1905-6. London, [1906].

pp. 57-71. illus. 26 3/4 cm. **(K.-S. M. A.)**

Gay, H. Nelson, 1870-. — John Keats e gli inglesi a Roma. (Da nuovi documenti). [Per] H. Nelson Gay. *Nuova Antologia.* Ser. v. v. CLX. Roma, 1 Luglio 1912.

pp. [1]-20. front. (port.) illus. ports. facsim. 25 cm. Based in part upon unpublished documents in the archives of Rome. Gives the text of Severn's application for permission to erect a tomb-stone for Keats. **(C. H. N.)**

— John Keats e gli inglesi a Roma. (Da nuovi documenti). [Per] H. Nelson Gay. Roma, Direzione della Nuova Antologia, 1912.

20 p. front. (port.) illus. ports. facsim. 24 1/2 cm. Reprinted from the *Nuova Antologia.* Roma, 1 Luglio 1912. **(C. H. N.)**

Geest, Sibylla. — Der Sensualismus bei John Keats von Sibylla Geest. Dissertation. Heidelberg, Carl Winter, 1908.

70 p. 23 1/4 cm. (Beiträge zur Neueren Literaturgeschichte. Herausgegeben von Doc. W. Wetz. I Band, 2 Heft.) Bibliography: pp. [69]-70. **(K.-S. M. A.)**

Giacobini, Enrico. — Larve. Versi di Enrico Giacobini. Roma, Eredi Botta, 1890.

[33] p. 16 1/2 cm. Contents include: — Sopra un'aria indiana [di Shelley] — Da "Prometheus unbound" [di Shelley]. **(K.-S. M. A.)**

Giaour, The. — [Review of] The giaour, a fragment of a Turkish tale. By Lord Byron. A new edition with some additions. 8 vo. Pp. 47. 5 s. Murray, 1813. *The Antijacobin Review.* v. XLV. London, June - December, 1813.

pp. 127-138. 20 3/4 cm. (C. H. N.)

Giaour and Bride of Abydos, Lord Byron's. — [Review, by George Ellis, of] 1. The giaour, a fragment of a Turkish tale. By Lord Byron. Eleventh edition. — 2. The bride of Abydos, a Turkish tale. By Lord Byron. Seventh edition. *The Quarterly Review.* v. x. London, January 1814.

pp. 331-354. 21 cm. (C. H. N.)

Gifford, William, 1756-1826. — Gifford's Baviad and Maeviad: Pasquin Faulder: Epistle to Peter Pindar: to which is prefixed the author's memoir on his own life. Byron's English bards and Scotch reviewers. London, J. F. Dove, 1827.

XXXII., 178 p. front. 13 cm. (Dove's English Classics). Title-vignette. (C. H. N.)

Giglio, Alfonso. — Adonais [di] Percy Bysshe Shelley. Traduzione ed altri versi di Alfonso Giglio. Ragusa, Piccitto & Antoci, 1899.

96 p. 21 cm. (K.-S. M. A.)

Giles, Henry, 1809-1882. — Lectures and essays. By Henry Giles. Boston, Ticknor, Reed, and Fields, 1850.

2 v. 18 1/4 cm. Contents include: — Crabbe — Moral philosophy of Byron's life — Moral spirit of Byron's genius — Chatterton — Carlyle. (C. H. N.)

Gillardon, Heinrich. — Shelley's Einwirkung auf Byron von Heinrich Gillardon. Karlsruhe, M. Gillardon, 1898.

[115] p. 21 3/4 cm. (K.-S. M. A.)

Gillington, M. C. — A day with Lord Byron, by M. C. Gillington. London, Hodder & Stoughton, [s. d.]

[45] p. front. illus. 20 cm. (C. H. N.)

Godwin, William, 1756-1836. — An enquiry concerning political justice, and its influence on general virtue and happiness by William Godwin. London, G. G. J. and J. Robinson, 1793.

2 v. 27 cm. First edition. Shelley told Captain Kennedy in 1813, that from *Political justice* "he had derived all that was valuable in knowledge and virtue". (K.-S. M. A.)

Gosse, Edmund [William], 1849-. — Questions at issue, by Edmund Gosse. London, William Heinemann, 1893.

XII., 333 p. 19 cm. Contents include: — Shelley in 1892. — Tennyson, and after — etc. (K.-S. M. A.)

Gothein, Marie. — John Keats Leben und Werke von Marie Gothein. Halle, A. S., Max Niemeyer, 1897.

2 v. front. (port.) 19 1/4 cm. Vol. I consists of a life of Keats; vol. II contains translations of almost all Keats's poems. (K.-S. M. A.)

Gould, George M. — Life and letters of Edmund Clarence Stedman, by Laura Stedman and George M. Gould... New York, Moffat Yard and company, 1910.

2 v. front. (ports.) illus. ports. facsim. 22 1/2 cm. Contains many references to Keats, Shelley, Hunt and the Keats-Shelley Memorial. Stedman was first president of the American Committee of the Memorial. (S. L.) (C. C. M.)

Graham, William. — Keats and Severn. [By] William Graham. *The New Review.* v. x. London, May 1894.

pp. [593]-606. 24 1/2 cm. **(K.-S. M. A.)**

Gray, David, 1838-1861. — The luggie and other poems. By David Gray. With a memoir by James Hedderwick, and a prefatory notice by R. M. Milnes... Cambridge-London, Macmillan and co., 1862.

xlviii., 151 p. 16 3/4 cm. Contains references to Keats, Shelley and Hunt. An interesting parallel between the epitaphs of David Gray and Keats is drawn by Harrison S. Morris in the *Bulletin and Review of the Keats-Shelley Memorial.* No. 2. **(F. H. B.)**

Greeks, The. — The Greeks. Twenty-four portraits, of the principal leaders and personages who have made themselves most cospicuous in the Greek Revolution, from the commencement of the struggle. London and Paris, Adam De Friedel, 1827.

24 plates. (ports.) 46 cm. No text. Includes a portrait of Byron. **(M. C. E.)**

Gribble, Francis [Henry], 1862-. — The love affairs of Lord Byron. By Francis Gribble... London, Eveleigh Nash, 1910.

xiii., [381] p. front. (port.) ports. 22 cm. **(C. F.)**

— The romantic life of Shelley and the sequel. By Francis Gribble... London, Eveligh Nash, 1911.

xi., 387 p. front. (port.) illus. (ports.) 22 cm. **(N. E.)**

Griffin, G. W. — Studies in literature by G. W. Griffin. Baltimore, Henry C. Turnbull, Jr., 1870.

iii., 158 p. 18 1/2 cm. Contents include: — Percy Bysshe Shelley. **(K.-S. M. A.)**

Griswold, Hattie Tyng, 1840-1909. — Home life of great authors. By Hattie Tyng Griswold. Chicago, A. C. Mc Clurg and company, 1888.

385 p. 19 1/4 cm. Contents include: — Burns — Wordsworth — De Quincy — Scott — Lamb — Christopher North — Byron — Shelley — Carlyle — Macaulay — Tennyson — Longfellow — Robert and Elizabeth Browning — etc. **(C. H. N.)**

Grundy, Francis H. — Pictures of the past: memories of men I have met and places I have seen. By Francis H. Grundy... London, Griffith and Farran, 1879.

375 p. 19 3/4 cm. Contains interesting personal recollections of Leigh Hunt. **(K.-S. M. A.)**

de Guerle, Edmond. — Byron, Shelley et la poésie anglaise. [Par] Edmond de Guerle. *Revue des Deux Mondes.* Seconde Période, v. xix. Paris, 1 Janvier 1859.

pp. [69]-88. Review of Trelawny's *Recollections.* **(C. H. N.)**

Guerra, Luigi F[rancesco], 1862-. — Studj critici di Luigi Fsco. Guerra. Bari, Cannone, 1886.

267 p. 22 cm. Contains a chapter on Byron. **(K.-S. M. A.)**

[Guerrazzi, Francesco Domenico], 1804-1873. — Stanze alla memoria di Lord Byron. Livorno, G. P. Pozzolini, 1825.

31 p. 19 1/4 cm. First edition. **(K.-S. M. A.)**

Hales, John W. — Shelley's Adonais. By Professor John W. Hales. *The Hampstead Annual.* 1901. London, [1901].

pp. 87-100. illus. 27 cm. **(K.-S. M. A.)**

Half-Hours with the Freethinkers. — Half-hours with the freethinkers. Edited by Iconoclast [Charles Bradlaugh], A. Collins, & J. Watts. Containing a sketch of the life & philosophy of Des Cartes, Volney, Lord Bolingbroke, Shelley... Third edition. London, Frederick Farrah, 1868.

24, 24 num. 17 3/4 cm. Semi-monthly publication, Oct. 1, 1856 — Sept. 15, 1857, resumed by John Watts and Iconoclast as a weekly publication Sept. 1, 1864 — Feb. 9, 1865. Each number contained the sketch of one freethinker, in eight pages. The sketch of Shelley was published on Nov. 15, 1856, and was signed. 'I.', namely Charles Bradlaugh who wrote under the pseudonym of Iconoclast. This volume contains the first and second series. **(K.-S. M. A.)**

Hallard, James Henry. — Gallica and other essays by James Henry Hallard... London, and New York, Longmans, Green and co., 1895.

[IX.], 157 p. 20 1/2 cm. Contents include: — The poetry of Keats. **(K.-S. M. A.)**

Hannay, James, 1827-1873. — Characters and criticism: a book of miscellanies. By James Hannay... Edinburgh, William P. Nimmo, 1865.

VIII., 323 p. 17 cm. Contents include: — The correspondence of Leigh Hunt. **(K.-S. M. A.)**

Hardy, Philip Dixon. — Abel, a mystery. Intended as an antidote to Lord Byron's "Cain, a mystery". By Philip Dixon Hardy. London, B. J. Holdsworth; Birmingham, B. Hudson; Dublin, Martin Keene, 1823.

[80] p. 13 3/4 cm. **(K.-S. M. A.)**

Harrison, Frederic, 1831-. — Lamb and Keats. [By] Frederic Harrison. *The Contemporary Review.* V. LXXVI. London, July 1899.

pp. [62]-69. 25 cm. **(K.-S. M. A.)**

Hawthorne, Nathaniel, 1804-1864. — Our old home: a series of English sketches. By Nathaniel Hawthorne. Boston, Ticknor and Fields, 1863.

XI., 398 p. 18 1/4 cm. First edition. Contains personal recollections of Leigh Hunt. **(G. H. N.)**

Hazlitt, William, 1778-1830. — The collected works of William Hazlitt edited by A. R. Waller and Arnold Glover with an introduction by W. E. Henley. London, J. M. Dent and co.; New York, McClure, Philipps and co., 1902-1906.

13 v. 21 cm. The standard edition of Hazlitt's works. Volume XIII. contains only the subject index of the set. Rich in references to Byron, Hunt, Keats and Shelley. **(K.-S. M. A.)**

— The spirit of the age; or contemporary portraits. London, Henry Colburn, 1825.

424 p. 21 cm. First edition. Contents include: — William Godwin — Mr. Coleridge Rev. Mr. Irving — Sir Walter Scott — Lord Byron — Mr. Campbell — Mr. Crabbe — Mr. Wordsworth — Southey — Mr. T. Moore — Mr. Leigh Hunt — Mr. Gifford — Mr. Jeffrey. **(K.-S. M. A.)**

— Johnson's lives of the British poets completed by William Hazlitt. London, Nathaniel Cooke, 1854.

4 v. fronts. (illus.) illus. ports. 18 1/2 cm. Title-vignette. Contents include: — Keats by Edmund Forster Blanchard — Shelley by Edmund Forster Blanchard — Byron by Sir Henry L. Bulwer — Cowper — Crabbe — Gifford — Burns — Wordsworth — Scott Coleridge — Moore — Southey — Lamb — Campbell — etc. **(K. S. M. A.)**

[Heber, Rev. Reginald], 1783-1826. — Lord Byron's dramas. [Review of] 1. Marino Faliero, Doge of Venice, an historical tragedy. — 2. Sardanapalus, a tragedy. — 3. The two Foscari, a tragedy. — 4. Cain, a mystery. *The Quarterly Review.* v. XXVII. London, July 1822.

pp. 476-524. 21 cm. **(C. H. N.)**

Henley W[illiam] E[rnest]. — Views and reviews. Essays in appreciation. By W. E. Henley. Literature. New York, Charles Scribner's sons, 1890.

XII., 235 p. 17 cm. Contents include: — Byron — Longfellow — Tennyson — Landor — Hood — Jefferies — etc. **(C. H. N.)**

Hermit of Marlow, The. [Pseud. of **Percy Bysshe Shelley**]. — An address to the people on the death of the Princess Charlotte. By The Hermit of Marlow. [London, Thomas Rodd, s. d.]

16 p. 20 3/4 cm. Printed *circa* 1843. **(K.-S. M. A.)**

Hersey, Frank Wilson Cheney. — Representative biographies of English men of letters chosen and edited by Townsend Copeland... and Frank Wilson Cheney Hersey... New York, The Macmillan company, 1909.

X, 642 p. 18 3/4 cm. Contents include several biographical sketches from the *Dictionary of National Biography:* — Charles Lamb by Alfred Ainger — Lord Byron by Sir Leslie Stephen — Percy Bysshe Shelley by Richard Garnett — Robert Browning by Edmund Gosse. **(C. H. N.)**

Hill, M. Kirkby. — Shelley at Bracknell. [By] M. Kirkby Hill. *Temple Bar.* v. CXXX. London, August 1904.

pp. 199-203. 22 cm. **(K.-S. M. A.)**

— Shelley at home. [By] M. Kirkby Hill. *Temple Bar.* v. CXXIX. London, February 1904.

pp. 225-228. 22 cm. **(K.-S. M. A.)**

Hill, Norman. — Lyrics by a Briton in Gallia, by Norman Hill. Cranleigh, Surrey, The Samurai press, [November 1908].

63 p. 19 cm. Contents include: — John Keats [a sonnet]. **(H. N.)**

Hillard, George Stillman, 1808-1879. — Six months in Italy. By George Stillman Hillard. Boston, Ticknor, Reed, and Fields, 1853.

2 v. 18 1/4 cm. First edition. Contents include: — Lady Morgan — Shelley — Lord Byron — Rogers. **(C. H. N.)**

Hime, H. W. L. — The Greek materials of Shelley's 'Adonais' with remarks on the three great English elegies. By Lieut.-Colonel H. W. L. Hime... London, Dulau & co., 1888.

16 p. 18 cm. **(K.-S. M. A.)**

Hobhouse, John [Cam], Lord Broughton, 1786-1869. — Saggio sullo stato attuale della letteratura italiana di Giovanni Hobhouse. Con note dell'autore. Traduzione dall'inglese di M. Pegna. Italia, 1825.

186 p. 20 1/4 cm. Ugo Foscolo had an important part in the preparation of this study. **(C. H. N.)**

— Recollections of a long life by Lord Broughton (John Cam Hobhouse) with additional extracts from his private diaries. Edited by his danghter Lady Dorchester. London, John Murray, 1909-1911.

6 v. fronts. (ports.) ports. 22 cm. Of the first importance for the life of Byron. Contains references also to Shelley and Hunt. **(C. C.) (K.-S. M. A.)**

Hogg, Thomas Jefferson, 1792-1866. — The life of Percy Bysshe Shelley by Thomas Jefferson Hogg, with an introduction by professor Edward Dowden and an index. London, George Routledge & sons, limited; New York, E. P. Dutton & co., 1906.

xix., 585 p. front. (port.) 19 1/4 cm. (The London Library). **(K.-S. M. A.)**

Home Study Circle. — Home Study Circle. Edited by Seymour Eaton. Literature. I. Robert Burns. II. Sir Walter Scott. III. Lord Byron. From the Chicago Record. New York, The Doubleday & McClure co., 1899.

xviii., 295 p. front. (port.) illus. ports. facsims. 20 cm. (*Half-title:* Popular Studies in Literature). Contents include: — Robert Burns — Sir Walter Scott by John Ebenezer Bryant — Lord Byron by John Ebenezer Bryant. **(C. H. N.)**

Hood, Thomas, 1798-1845. — The comic annual. By Thomas Hood... Second edition. London, Charles Tilt, 1830.

xvi., 174 p. front. illus. 16 1/4 cm. Title vignette. Contents include: — Sonnet to a Cat. By the late John Keats. **(K.-S. M. A.)**

— The works of Thomas Hood. Comic and serious, in prose and verse. Edited, with notes, by his son and daughter. London, E. Moxon, son & co., 1869-1871, [s. d.]

10 v. front. (port.) illus. 18 1/4 cm. **(K.-S. M. A.)**

— The poetical works of Leigh Hunt and Thomas Hood [selected]. Edited with introduction by J. Harwood Panting. London, Walter Scott; New York and Toronto, W. J. Gage & co., [s. d.]

xxxv., 288 p. 14 cm. (*Half-title:* The Canterbury Poets. Edited by William Sharp.) **(C. H. N.)**

Horne, R[ichard] H[engist], 1803-1884. A new spirit of the age. Edited by R. H. Horne... Second edition. London, Smith, Elder and co., 1844.

2 v. fronts. (ports.) ports. 20 cm. Contents include: — Walter Savage Landor — William Wordsworth and Leigh Hunt — William and Mary Howitt — Alfred Tennyson — Thomas Hood and the late Theodore Hook — Mrs. Shelley and imaginative romance. **(K.-S. M. A.)**

— On the drowning of Shelley. By R. H. Horne... *Fraser's Magazine.* New series, v. II. London, November 1870.

pp. 618-625. 23 1/4 cm. **(K.-S. M. A.)**

— Letters of Elizabeth Barrett Browning addressed to Richard Hengist Horne... with comments on contemporaries edited by S. R. Townshend Mayer. London, Richard Bentley and son, 1877.

2 v. 20 cm. Important for the biography of Leigh Hunt; contains some of his letters, also references to Shelley and Byron. **(K.-S. M. A.)**

Hornem, Horace, Esq. [Pseud. of **Lord George Gordon Byron**], 1788-1824. — Waltz: an apostrophic hymn. By Horace Hornem, Esq. The noble author of Don Juan). London, W. Clark, 1821.

[40] p. 21 cm. "Fugitive pieces" are appended. This edition is not noted in the bibliography of E. H. Coleridge's edition of Byron's poetical works. **(K.-S. M. A.)**

— Waltz: an apostrophic hymn. By Horace Hornem, Esq. Paris, A. and W. Galignani, 1821.

23 p. 17 cm. This edition is not noted in the bibliography of E. H. Coleridge's edition of Byron's poetical works. **(K.-S. M. A.)**

Houghton, Lord, 1809-1885. — Life, letters, and literary remains of John Keats. Edited by Richard Monckton Milnes. London, Edward Moxon, 1848.

2 v. fronts. (port. facsim.) 17 cm. First edition. **(C. E. of)**

— The life and letters of John Keats by Lord Houghton. A new edition. London, Edward Moxon & co., 1867.

[v.], 363 p. front. (port.) 18 cm. **(K.-S. M. A.)**

— The life and letters of John Keats by Lord Houghton. A new edition. London, Edward Moxon & co., 1867.

[v.], 363 p. front. (port.) 17 3/4 cm. This edition is from the same plates as the preceding, but contains a different frontispiece. **(K.-S. M. A.)**

— Life and letters of John Keats by Lord Houghton. London, George Routledge & sons, limited; New York, E. P. Dutton & co., [s. d.]

282 p. 15 cm. (The New Universal Library). **(K.-S. M. A.)**

Howitt, William, 1792-1879. — Homes and haunts of the most eminent British poets. By William Howitt. London, Richard Bentley, 1847.

2 v. illus. 21 3/4 cm. Contents include: — Cowper — Milton — Pope — Chatterton — Keats — Shelley — Byron — Crabbe — Hogg — Coleridge — Scott — Campbell — Southey — Wordsworth — Landor — Leigh Hunt — Rogers — Moore — Tennyson. **(K.-S. M. A.)**

— Homes and haunts of the most eminent British poets. By William Howitt. Fourth edition. London, New York, George Routledge, 1858.

VIII., 706 p. front. illus. 18 cm. Title-vignette. Contents include: — Spenser — Milton — Pope — Chatterton — Cowper — Keats — Shelley — Byron — Crabbe — Hogg — Coleridge — Scott — Campbell — Southey — Wordsworth — Landor — Leigh Hunt — Rogers — Moore — Wilson — Tennyson. **(F. A. C.)**

Huchon, René. — George Crabbe and his times 1754-1832, a critical and biographical study by René Huchon... translated from the French by Frederich Clarke... London, John Murray, 1907.

XVI., 561 p. front. (port.) port. facsim. 22 cm. Contains many references to Byron, Shelley and Hunt. **(K.-S. M. A.)**

Hudson, William Henry, 1862-. — Keats & his poetry. By William Henry Hudson... London, George G. Harrap & company, 1911.

95 p. front. (port.) 17 cm. **(K.-S. M. A.)**

Hunt's Poetry, Leigh. — Leigh Hunt's poetry. [By] K. R. *Macmillan's Magazine.* v. VI. Cambridge, July 1862.

pp. 238-248. 22 3/4 cm. **(K.-S. M. A.)**

Hyacinthe, Paul. — Les préludes. [Par] Paul Hyacinthe [Loyson]. Paris, Librairie de "La Plume", 1905.

II., 200 p. 18 1/2 cm. Contents include: — "Cor Cordium" — Sur la tombe de Keats — En remontant vers celle de Shelley. **(L. P. H.)**

Ireland, Alexander, 1810-1894. — Some new letters by Leigh Hunt and Stevenson. [By] Ethel Alleyne Ireland. *The Atlantic Monthly.* v. LXXXII. Boston, July 1898.

pp. 122-128. 24 3/4 cm. Gives several letters from the correspondence between Leigh Hunt and Alexander Ireland, 1838-1849. **(K.-S. M. A.)**

Ireland, Ethel Alleyne. — Some new letters by Leigh Hunt and Stevenson. [By] Ethel Alleyne Ireland. *The Atlantic Monthly.* v. LXXXII. Boston, July 1898.

pp. 122-128. 24 3/4 cm. Gives several letters from the correspondence between Leigh Hunt and Alexander-Ireland, 1838-1849. **(K.-S. M. A.)**

Italy. — Italy, a poem. Part the first. [By Samuel Rogers]. London, Longman, Hunt, Rees, Orme, and Brown, 1822.

164 p. 16 cm. First edition. **(C. H. N.)**

Jack, Adolphus Alfred. — Shelley, an essay. By Adolphus Alfred Jack... London, Archibald Constable & co., ltd., 1904.

127 p. 19 1/2 cm. **(C. H. N.)**

Jacobsen, Friederich Johann. — Briefe an eine deutsche Edelfrau, [Elise v. Hohenhausen] über die neuesten englischen Dichter, herausgegeben mit übersetzten Auszügen vorzüglicher Stellen aus ihren Gedichten und mit den Bildnissen der berühmtesten jetzt lebenden Dichter Englands, von dem Obergerichtsadvocaten Friederich Johann Jacobsen. Altona, J. F. Hammerich, 1820.

XXIV., 740 p. front. (port.) ports. 20 3/4 cm. Contains several letters upon Byron. Goethe read the volume in January 1821. **(M. L. L.)**

Jacqueline. — Lara, a tale [by Lord Byron]. Jacqueline, a tale [by Samuel Rogers]. New York, Eastburn, Kirk & co., 1814.

[IV.], 136 p. 13 1/2 cm. First American edition of these poems. **(K.-S. M. A.)**

Jameson, Mrs [Anna Brownell Murphy], 1794-1860. — Studies, stories, and memoirs. By Mrs. Jameson. Boston, Ticknor and Fields, 1866.

VI., 408. front. 13 3/4 cm. Contains a review of Eckermann's *Gespräche mit Goethe*, with pages on Byron. **(C. H. N.)**

Jeffrey, [Lord] Francis, 1773-1850. — Contributions to the Edinburgh Review. By Francis Jeffrey... Second edition. London, Longman, Brown, Green and Longmans, 1846.

3 v. 22 cm. Contents include: — Sardanapalus, a tragedy. The two Foscari, a tragedy. Cain, a mystery. By Lord Byron — Manfred, a dramatic poem. By Lord Byron — Endymion, a poetic romance. By John Keats — Lamia, Isabella, The eve of St. Agnes, and other poems. By John Keats — Childe Harold's pilgrimage, canto the third. By Lord Byron — The prisoner of Chillon, and other poems. By Lord Byron. — Also many reviews of the works of: — Alfieri — Cowper — Campbell — Hazlitt — Burns — Scott — Crabbe — Rogers — Southey — Moore — Wordsworth. **(F. A. C.)**

— Contributions to the Edinburgh Review. By Francis Jeffrey... Boston, Phillips, Sampson, and company, 1857.

XII., 762 p. front. (port.) 23 1/4 cm. Contents include: — Sardanapalus, a tragedy. The two Foscari, a tragedy. Cain, a mystery. By Lord Byron — Manfred, a dramatic poem. By Lord Byron — Endymion, a poetic romance. By John Keats — Lamia Isabella, the Eve of St. Agnes, and other poems. By John Keats — Childe Herold's pilgrimage, canto the third. By Lord Byron — The prisoner of Chillon, and other poems. By Lord Byron. — Also many reviews of the works of: — Alfieri — Cowper — Campbell — Hazlitt — Burns — Scott — Crabbe — Rogers — Southey — Moore — Wordsworth. **(C. H. N.)**

Johnson, R. Brimley. — Leigh Hunt by R. Brimley Johnson. London, Swan Sonnenschein & co., ltd.; New York, Macmillan and co., ltd., 1896.

[VII.], 152 p. front. (port.) 16 cm. **(K.-S. M. A.)**

Johnson, Robert Underwood, 1853-. — Saint-Gaudens: an ode, and other verse by Robert Underwood Johnson being, the third edition of his "Poems". New York, The Century co., 1910.

xi., 340 p. 17 1/2 cm. From the same plates as the second edition of Johnson's *Poems*, with the addition of an ode on Saint-Gaudens. **(J. R. U.)**

Joline, Adrian H[offmann], 1850-1912. — Meditations of an autograph collector by Adrian H. Joline. New York and London, Harper & brothers, 1902.

[11.], [316] p. front. (port.) ports. facsims. 22 cm. Contains a letter of Keats, June 4, 1818, and one of Hunt, April 23, 1859; also references to Byron, Shelley, Keats and Hunt. The editor is mistaken in claiming that the Keats letter had not been published. **(C. E. D.)**

Jonson, Ben, 1573? - 1637. — The dramatic works of Ben Jonson and Beaumont and Fletcher: the first printed from the text, and with the notes of Peter Whalley; the latter, from the text, and with the notes of the late George Colman... London, John Stockdale, 1811.

4 v. 25 cm. fronts. (ports). Keats's copy was of this edition having been presented by "Geo. Keats to his affectionate brother John". "Fletcher [was] a writer with whom Keats was very familiar, and whose inspiration, in the idyllic and lyric parts of his work, is closely kindred to his own". *Sir Sidney Colvin.* **(K.-S. M. A.)**

Karttunen, Liisi. — Keatsin ja Shelleyn muistomerkki Roomassa. [By] Kirjoittanut Liisi Karttunnen. *Otava.* Helsinki [Russia], 1912.

pp. 204-208. illus., 23 1/2 cm. **(H. L.)**

Keats, John. — John Keats. A sketch. *Temple Bar.* v. xxxviii. London, July 1873.

pp. 501-512. 21 1/4 cm. **(G. H. N.)**

Kent, Armine T. — Leigh Hunt as a poet. [By] Armine T. Kent. *The Fortnightly Review.* New series, v. xxx. London, August 1, 1881.

pp. 224-237. 26 cm. **(K.-S. M. A.)**

Kent, Charles. — Footprints on the road. By Charles Kent... London, Chapman and Hall, 1864.

viii., 420 p. 18 1/4 cm. Contents include: — Leigh Hunt, the town poet. — John Keats, the English Hylas. **(K.-S. M. A.)**

[Kingsley, Charles], 1819-1875. — Thoughts on Shelley and Byron. *Fraser's Magazine.* v. xlviii. November 1853.

pp. 568-576. 22 cm. Reprinted in Kingsley's *Miscellanies*, v. i. Two copies. **(K.-S. M. A.) (G. H. N.)**

Kitton, F. G. — Some portraits of Byron. By F. G. Kitton. *The Magazine of Art.* London, Paris & Melbourne, June 1894.

pp. 253-258. ports. illus. 31 3/4 cm. **(J. E.)**

Lamb, Lady [Caroline], 1785-1828. — Fugitive pieces and reminiscences of Lord Byron: containing an entire new edition of the Hebrew melodies, with the addition of several never before published; the whole illustrated with critical, historical, theatrical, political and theological remarks, notes, anecdotes, interesting conversations and observations, made by that illustrious poet: also some original poetry, letters and recollections of Lady Caroline Lamb. By I. Nathan... London, Whittaker, Preacher and co., 1829.

xxxvi., 196 p. facsims. 20 cm. **(K.-S. M. A.)**

Lambe, Dr, 1765-1847. — A vindication of natural diet. By Percy Bysshe Shelley, and extracts from the works of Dr. Lambe. With notes by F. E. Worland. London, C. W. Daniel, [s. d.]

[48] p. 13 1/2 cm. **(C. H. N.)**

Landor, Walter Savage, 1775-1864. — Imaginary conversations of literary men and statesmen by Walter Savage Landor... The second edition, corrected and enlarged. London, Henry Colburn, 1826-1828 — James Duncan, 1829.

v. 5. 22 1/2 cm. Vols. III.-V. are of the first edition. The conversation between Landor, English visitor, and Florentine visitor contains references to Keats, Shelley and Byron. **(M. H. S.)**

Lang, Andrew, 1844-1912. — Letters on literature by Andrew Lang. London and New York, Longmans, Green, and co., 1889.

x', 200 p. 17 1/2 cm. Contents include: — A friend of Keats [Hamilton Reynolds]. **(F. A. C.)**

— Shelley's Oxford martyrdom. [By] Andrew Lang. *The Fortnightly Review.* New series, v. LXXXI. London, February 1907.

pp. [230]-240. 25 1/2 cm. **(K.-S. M. A.)**

Lara. — Lara, a tale [by Lord Byron]. Jacqueline, a tale [by Samuel Rogers]. New York, Eastburn, Kirk & co., 1814.

[IV.], 136 p. 13 1/2 cm. First American edition of Lara. **(K.-S. M. A.)**

Larminie, William. — Carlyle and Shelley: a parallel and a contrast. [By] William Larminie. *The Contemporary Review.* v. LXXVII. London, May 1900.

pp. [728]-741. 25 cm. **(G. H. N.)**

Laughlin, Clara E. — Stories of author's loves by Clara E. Laughlin. London, Isbister & company, 1905.

VIII., 369 p. front. (port.) 19 cm. Contents include: — John Keats — Percy Bysshe Shelley — Various ideals of Byron — The dream children of Charles Lamb. **(K.-S. M. A.)**

Lempriere, J[ohn], 1765?-1824. — Classical dictionary; containing a copious account of all the proper names mentioned in ancient authors; with the value of coins, weights, and measures, used among the Greeks and Romans: and a chronological table. By J. Lempriere... The sixth edition, corrected. London, F. Cadell and W. Davies, 1806.

XXXII., s. n. 21 cm. Keats possessed Lempriere in this edition. "In his own day [Keats] was accused of versifying Lempriére, and the Dictionary is still regarded as the main source of his classical inspiration. Yet... he was never, as far as we know, inspired to write poetry till he read Spenser, and if Spenser was his inspiration, why should it be supposed that he drew from Lemprière what can be found in Spenser and kindred sources?" *De Sélincourt.* **(K.-S. M. A.)**

Leonard, William Ellery, 1876-. — Byron and Byronism in America by William Ellery Leonard... Submitted in partial fulfilment of the requirements for the degree of doctor of philosophy in the faculty of philosophy, Columbia University. Boston, 1905.

[VII.], [131] p. 24 1/4 cm. Bibliography of the earlier editions of Byron, and of American literature: pp. [119]-126. **L. W. E.)**

Letter from Z. to Mr. Leigh Hunt. — Letter from Z. to Mr. Leigh Hunt. *Blackwood's Edinburgh Magazine.* v. II., Edinburgh, January 1818.

pp. 414-417. 21 cm. **(F. H. B.)**

Life of Lady Byron. — Life of Lady Byron, compiled from the best authorities, together with a summary of the "True story" told by Mrs. Harriet Beecher Stowe. With descriptive matter, private letters, and full particulars of the great scandal. To which is appended a vindication of Lord Byron. [London], G. Purkess, [1870.]

16 p. 23 cm. Title-vignette (ports.) (Police News Edition.) **(K.-S. M. A.)**

Life and Works of John Keats, The. — The life and works of John Keats. [Review of] Poems by John Keats. 16 mo. London; 1817. Endymion: a Poetic Romance. By John Keats. 8 vo. London: 1818. Lamia, Isabella, The Eve of St. Agnes, and other Poems. By John Keats... 12 mo. London: 1820. Poetical Works and other Writings of John Keats. Edited by H. Buxton Forman. 4 vols, 8 vo. London: 1883. Letters of Keats to Fanny Brawne. Edited by H. B. Forman. 8 vo. London: 1878. *The Edinburgh Review.* v. CLXII. London, July 1885.

pp. [1]-36. 22 1/2 cm. **(K.-S. M. A.)**

[Lockhart, John Gibson], 1794-1854. — [Review of] 1. The life of Lord Byron, including his correspondence with his friends and journals of his own life and opinions. By Thomas Moore Esq. 2 vols. 4to. London, 1830. — 2. Memoirs of the affairs in Greece, with anecdotes of Lord Byron, and an account of his last illness and death. By Julius Millingen. 8 vo. London, 1831. *The Quarterly Review.* v. XLIV. London, January 1831.

pp. 168-226. 20 1/2 cm. **(C. H. N.)**

Locock, C. D. — An examination of the Shelley manuscriptis in the Bodleian Library. Being a collation thereof with the printed texts, resulting in the publication of several long fragments hitherto unknown, and the introduction of many improved readings into "Prometheus Unbound", and other poems by C. D. Locock... Oxford, The Clarendon press, 1903.

IV., 75 p. front. (facsim.) 22 1/2 cm. Important. **(K.-S. M. A.)**

[Loyson], Paul Hyacinthe. — Les préludes. [Par] Paul Hyacinthe. Paris, Librarie de "La Plume", 1905.

11, 200 p. 18 1/2 cm. Contents include: — "Cor Cordium" — Sur la tombe de Keats. — En remontant vers celle de Shelley. **(L. P. H.)**

Mabie, Hamilton Wright, 1846. — Essays in literary interpretation. By Hamilton Wright Mabie. New York, Dodd, Mead and company, 1910.

VII., 347 p. 16 3/4 cm. Contents include: — Robert Browning — John Keats: poet and man. **(K.-S. M. A.)**

Macaulay, Thomas Babington, 1800-1859. — Critical and historical essays, contributed to the Edinburgh Review. By Thomas Babington Macaulay. London, Longman, Brown, Green and Longmans, 1854.

2 v. 19 cm. Contents include: — Moore's Life of Lord Byron — Leigh Hunt. **(K.-S. M. A.)**

Mac-carthy, Denis Florence, 1817-1882. — Shelley's early life from original sources. With curious incidents, letters, and writings, now first published or collected. By Denis Florence Mac-carthy... London, John Camden Hotten, [1872].

XXIV., 408 p. front. (port.) 19 cm. Title-vignette. From the library of John Addington Symonds, with his book-plate and pencil notes in his hand. **(R. R.)**

Mac Donald, George, 1824-1905. — Orts. By George Mac Donald... London, Sampson Low, Marston, Searle, & Rivington, 1882.

VI., 312 p. 17 1/4 cm. Contents include: — Browning's "Christmas eve" — Wordsworth's poetry — Shelley. **(K.-S. M. A.)**

Madden, R[ichard] R[obert], 1798-1886. — The infirmities of genius illustrated by referring the anomalies in the literary character to the habits and constitutional peculiarities of men of genius. By R. R. Madden. London, Saunders and Otley, 1833.

2 v. 19 1/4 cm. Contents include: — Burns — Byron — Cowper — Milton — Pope — Scott — etc. **(K.-S. M. A.)**

Maginn, William, 1793-1842. — Miscellanies: prose and verse. By William Maginn. Edited by R. W. Montagu. London, Sampson Low, Marston, Searle, & Rivington, 1885.

2 v. 19 cm. Contents include: — Lament for Lord Byron [in verse] — Remarks on Shelley's Adonais [being a severe and mocking criticism of both Shelley and Keats] — Critique on Lord Byron [in verse]. Magrinn was on the staff of *Blackwood's Magazine* and was one of the founders of *Fraser's Magazine*.

Mancini, Diocleziano, 1857-. — La cascade des Marmore avec les vers et le portrait de Lord Byron. [Par] Diocleziano Mancini. Terni, Alterocca, 1905.

[33] p. front. illus. port. 19 cm. **(C. H. N.)**

Marini-Franceschi, Signora. — Su alcuni poeti e prosatori inglesi moderni, con prefazione di Ettore Zoccoli. [Per] Evelyn. [Pseud. della Signora Marini-Franceschi]. Primo migliaio. Milano, Giacomo Agnelli, 1900.

[XVI.], 295 p. 18 3/4 cm. Contents include: — Vita di John Keats. — I poemi di Keats. Contains also references to Shelley and Byron. **(K.-S. M. A.)**

Marino Faliero. — [Review of] Marino Faliero, doge of Venice. An historical tragedy in five acts. With notes. — The prophecy of Dante, a poem. By Lord Byron. Murray. London, 1821. *The British Review*, v. XVII. London, June 1821.

pp. 439-452. 21 cm. **(M. M.)**

Marshall, Mrs. Julian. — The life & letters of Mary Wollstonecraft Shelley. By Mrs. Julian Marshall. London, Richard Bentley & son, 1889.

2 v. fronts. (ports.) facsim. 22 cm. **(K.-S. M. A.)**

Martineau, Harriet, 1802-1876. — Biographical sketches, 1852-1868. By Harriet Martineau. Third and cheaper edition. London, Macmillan & co., 1870.

XIII., 445 p. 18 3/4 cm. Contents include: — Lady Noel Byron — Lord Brougham — Amelia Opie — Professor Wilson — John Gibson Lockhart — Mary Russell Mitford — Samuel Rogers — John Wilson Croker — Thomas De Quincey — Lord Macaulay — Walter Savage Landor. **(F. A. C.)**

— Biographical sketches, 1852-1875. By Harriet Martineau. Fourth edition, enlarged, with autobiographical sketch. London, Macmillan & co., 1876.

XXXIV., 499 p. 18 1/2 cm. Contents include: — Lady Noel Byron — Lord Brougham — Amelia Opie — Professor Wilson — John Gibson Lockhart — Mary Russell Mitford — Samuel Rogers — John Wilson Croker — Thomas De Quincey — Lord Macaulay — Walter Savage Landor — Barry Cornwall — etc. **(K. S. M. A.)**

Masson, David, 1822-. — The story of Gifford and Keats. [By] David Masson. *The Nineteenth Century.* v. XXXI. London, April 1892.

pp. 586-605. 25 cm. Relates principally to the savage review of Endymion which appeared in *The Quarterly Review* of April 1818, and which is now known to have been written by John Wilson Croker. **(K.-S. M. A.)**

Mayer, S[amuel] R[alph] Townshend, 1840-1880. — Leigh Hunt and Dr. Southwood Smith. (Chiefly from unpublished sources.) By S. R. Townshend Mayer... *Saint James' Magazine & United Empire Review.* London, October 1874.

pp. 76-99. 22 1/2 cm. **(K.-S. M. A.)**

— Leigh Hunt and Lord Brougham. With original letters. By S. R. Townshend Mayer. *Temple Bar.* v. XLVII. London, June 1876.

pp. 221-234. 21 1/4 cm. **(C. H. N.)**

Medwin, Thomas, 1788-1869. — Journal of the conversations of Lord Byron: noted during a residence with his Lordship at Pisa, in the years 1821 and 1822. By Thomas Medwin... London, Henry Colburn, 1824.

VIII., 345 p. front. (facsim.), 28 cm. First edition. **(K.-S. M. A.)**

— Journal of the conversations of Lord Byron: noted during a residence with his Lordship at Pisa, in the years 1821 and 1822. By Thomas Medwin... With additions. New York, Wilder & Campbell; Philadelphia, E. Littell; Boston, Wells & Lilly, 1824.

VIII., 304 p. 20 cm. First American edition. **(C. H. N.)**

— Gespräche mit Lord Byron. Ein Tagebuch geführt während eines Aufenthalts zu Pisa in den Jahren 1821 und 1822, von Thomas Medwin... Aus dem Englischen [von J. K. Ludwig v. Schorn]. Stuttgart und Tübingen, J. G. Cotta'schen Buchandlung, 1824.

XIII., 471 p. facsim. 18 cm. "Before publication portions of this book appeared in the *Morgenblatt,* 1824, October 5 (Goethe's contribution given on pages 333-339 of this volume) — November 22." *Leonard L. Mackall.* **(M. L. L.)**

— The life of Percy Bysshe Shelley by Thomas Medwin. London, Thomas Cautley Newby, 1847.

2 v. front. (facsim.) 19 1/2 cm. To be used with caution. **(K.-S. M. A.)**

Middleton, Charles S. — Shelley and his writings. By Charles S. Middleton. London, Thomas Cautley Newby, 1858.

2 v. facsim. 19 cm. Two copies. **(K.-S. M. A.)**

Miller, Barnette. — Leigh Hunt's relations with Byron, Shelley and Keats. By Barnette Miller... New York, The Columbia University press, 1910.

[IX.], 169 p. 23 1/4 cm. (Columbia University Studies in English). **(C. U. p.)**

Milnes, Richard Monckton, 1809-1885. — Life, letters, and literary remains of John Keats. Edited by Richard Monckton Milnes. London, Edward Moxon, 1848.

2 v. fronts. (port. facsim.) 17 cm. First edition. **(C. E. of)**

— The life and letters of John Keats by Lord Houghton, [Richard Monckton Milnes]. A new edition. London, Edward Moxon & co., 1867.

[V.], 363 p. front. (port.) 18 cm. **(K.-S. M. A.)**

— The life and letters of John Keats by Lord Houghton, [Richard Monckton Milnes]. A new edition. London, Edward Moxon & co., 1867.

[v.], 363 p. front. (port.) 17 3/4 cm. This edition is from the same plates as the preceding, but contains a different frontispiece. **(K.-S. M. A.)**

— Life and letters of John Keats by Lord Houghton, [Richard Monckton Milnes]. London, George Routledge & sons, limited; New York, E. P. Dutton & co., [s. d.]

282 p. 15 cm. (The New Universal Library). **(K.-S. M. A.)**

Mitchell, Donald G[rant], 1822-. — English lands, letters and Kings. The later Georges to Victoria. By Donald G. Mitchell. London, Elkin Mathews, 1897.

XIII., 294 p. 19 cm. Title-vignette (ports). Contents include: — Robert Southey — Crabb Robinson — Thomas De Quincey — Christopher North — Wilson in Scotland — Thomas Campbell — Henry Brougham — Francis Jeffrey — Sydney Smith — Gifford and his Quarterly — Landor in Italy — An Irish poet [Thomas Moore] — Hazlitt and Hallam — Queen of a salon [Lady Blessington] — Prose of Leigh Hunt — Lord Byron a husband — Shelley and Godwin — Byron in Italy — John Keats — Missolonghi — etc. **(K.-S. M. A.)**

Monkhouse, Cosmo. — Life of Leigh Hunt. By Cosmo Monkhouse. London, Walter Scott, ltd., 1893.

250, XV., p. 20 1/2 cm. (*Half-title:* "Great Writers." Edited by Eric Robertson and Frank T. Marzials. Life of Leigh Hunt.) This is the best life of Hunt. **(K.-S. M. A.)**

Monti, Giulio, 1867-. — La poesia del dolore. [Per] Giulio Monti. Modena, E. Sarasino, 1893.

352 p. 19 cm. Contains a chapter entitled, Byron, Shelley, De Musset, Heine e Poe. **(K.-S. M. A.)**

Moore, Thomas, 1779-1852. — Letters and journals of Lord Byron: with notices of his life, by Thomas Moore. London, John Murray, 1830.

2 v. front. (port.) 27 3/4 cm. First edition. As a collection of Byron's letters this has now been superseded by the Prothero edition. **(K.-S. M. A.)**

— Letters and journals of Lord Byron: with notices of his life. By Thomas Moore. Harper's stereotype edition. New York, J. & J. Harper, 1830-1831.

2 v. front. (port.) 24 cm. First American edition. **(C. H. N.)**

— Letters and journals of Lord Byron: with notices of his life, by Thomas Moore. Paris, A. and W. Galignani, 1831.

[1.], 512 p. front. (port.) 23 cm. Title-vignette. **(K.-S. M. A.)**

— Life of Lord Byron: with his letters and journals. By Thomas Moore... New edition. London, John Murray, 1854.

6 v. fronts. (port.) 16 1/4 cm. Title-vignettes. **(K.-S. M. A.)**

— Memoirs, journal and correspondence of Thomas Moore edited and abridged from the first edition by the Right Hon. Lord John Russell... London, Longman, Green, Longman, and Roberts, 1860.

]XXXI.], 720 p. front. (port.) ports. illus 20 1/4 cm. **(C. H. N.)**

— The letters and journals of Lord Byron; with notices of his life. By Thomas Moore. New and revised edition. London, Chatto and Windus, 1875.

1080 p. front. (port.) port. illus. 19 cm. **(K.-S. M. A.)**

Moore's Life of Lord Byron. — [Review, by John Gibson Lockhart, of] 1. The life of Lord Byron, including his correspondence with his friends and journals of his own life and opinions. By Thomas Moore Esq. 2 vols. 4to. London, 1830. — 2. Memoirs of the affairs in Greece, with anecdotes of Lord Byron, and an account of his last illness and death. By Julius Millingen. 8vo. London, 1831. *The Quarterly Review.* v. XLIV. London, January 1831.

pp. 168-226. 20 1/2 cm. **(C. H. N.)**

Morris, Harrison S., 1856-. — Two epitaphs. [By] Harrison S. Morris. *The American.* v. XX. Philadelphia, April 26, 1890.

p. 30. 33 cm. A parallel is here drawn between the epitaphs of Keats and David Gray. **(M. H. S.)**

Morte di P. B. Shelley e Due Nuovi Documenti, La. — La morte di P. B. Shelley e due nuovi documenti. *Rivista di Roma.* Anno XII. Roma, 25 agosto 1898.

p. 509. 30 1/2 cm. Relates to *Due documenti su Shelley* published as inedited, but which had been first published sixteen years before. **(K.-S. M. A.)**

Murray, John, 1778-1843. — Notes on Captain Medwin's Conversations of Lord Byron. [By] John Murray. [London, 1824].

15 p. 20 1/2 cm. Reply to misstatements in Medwin's *Conversations* regarding Byron's relations with his publisher Murray. Made up principally of letters from Byron to Murray. **(C. H. W.)**

Murray, John, 1851-. — Lord Byron and Lord Lovelace. [By] John Murray. *The Monthly Review.* v. XXII. London, February 1906.

pp. [19]-40. 24 3/4 cm. Reply to Lord Lovelace's *Astarte* with special reference to his attack upon the Murrays. Reprinted in the volume *Lord Byron and his detractors.* **(M. J.)**

Nichol, John, 1832-1894. — Byron by John Nichol. London, Macmillan & co., limited, 1902.

[XI.], 223 p. 18 1/2 cm. (*Half-title:* English Men of Letters edited by John Morley). **(K.-S. M. A.)**

Nicholson, Arthur P., 1852-. — Shelley 'Contra Mundum'. [By] Arthur P. Nicholson. *The Nineteenth Century and After.* v. LXIII. London, May 1908.

pp. 794-810. 24 3/4 cm. **(K. S. M. A.)**

Noel, Roden [Berkeley Wriothesley], 1834-1894. — Essays on poetry and poets by the Hon. Roden Noel... London, Kegan Paul, Trench & co., 1886.

VIII., 356 p. 22 cm. Contents include: — Chatterton — Lord Byron and his times — Shelley — Wordsworth — Keats — The poetry of Tennyson — Robert Browning — etc. **(K.-S. M. A.)**

Nuñez de Arce, Gaspar, 1834-1903. — Ultima lamentación de Lord Byron, poema [por] Gaspar Nuñez de Arce. Trigésimaoctava edición. Madrid, Mariano Murillo, Fernando Fe, 1903.

55 p. 19 1/4 cm. **(B. M.)**

O'Conor, William Anderson, 1820-1887. — Essays in literature and ethics. By the late Rev. William Anderson O'Conor... Edited, with a biographical introduction by William E. A. Axon. Manchester, J. E. Cornish, 1889.

XVII., 254 p. front. (port.) 18 1/2 cm. Contents include: — The Prometheus of Aeschylus and of Shelley. Two copies. **(K.-S. M. A.) (C. H. N.)**

Ode to Napoleon Buonaparte. — Ode to Napoleon Buonaparte. [By Lord Byron]. The second edition. London, John Murray, 1814.

14 p. 22 1/2 cm. The first edition was issued on April 16, 1814, and the second followed immediately. Although the ode was published anonymously, Byron had no desire that the author's name should be kept secret. **(C. H. W.)**

Olivero, Federico. — Percy Bysshe Shelley e il paesaggio italico. [Per] Federico Olivero. *Nuova Antologia.* Ser. v., v. CLII. Roma, 1 Marzo 1911.

pp. 90-102. 25 1/2 cm. **(N. A.)**

Ossoli, Margaret Fuller, 1810-1850. — Life without and life within; or, reviews, narratives, essays, and poems, by Margaret Fuller Ossoli... Edited by her brother, Arthur B. Fuller. Boston, Brown, Taggard and Chase; New York, Sheldon & co.; Philadelphia, J. B. Lippincott & co.; London, Sampson Low, son and co., 1860.

424 p. front. (port.) 20 cm. Contents include: — Shelley's poems. **(C. H. N.)**

Ouida, [Pseud. of **Louise De La Ramée**], 1840-1910. — Views and opinions by Ouida... London, Methuen & co., 1895.

[III.], 399 p. 19 cm. Contents include: — Shelley. **(K.-S. M. A.)**

Owen, F. M. — John Keats, a study by F. M. Owen. London, C. Kegan Paul & co., 1880.

VI., 183 p. 18 3/4 cm. Important. **(K.-S. M. A.)**

Parisina. — The siege of Corinth. A poem. — Parisina. A poem. [By Lord Byron]. London, John Murray, 1816.

[91] p. 21 1/2 cm. First edition. Published on February 7, 1816. Gifford declared that Byron "had never surpassed Parisina". **(K. S. M. A.)**

[Peabody, William Bourn Oliver], 1799-1847. — Lord Byron's conversations on religion. *The North American Review.* v. XXXVI. Boston, January 1833.

pp. 152-188. 23 1/2 cm. Unsymphatetic review of Kennedy's *Conversations.* **(C. H. N.)**

Peacock, T[homas] L[ove], 1785-1866. — Memoirs of Percy Bysshe Shelley. [By] T. L. Peacock. *Fraser's Magazine.* v. LVII. London, June 1858.

pp. [643]-659. Reprinted in *The works of Thomas Love Peacock edited by Henry Cole.* Vol. III, and in *Memoirs of Shelley edited by H. F. B. Brett-Smith.* **(K.-S. M. A.)**

— Memoirs of Percy Bysshe Shelley. Part. II. [By] T. L. Peacock. *Fraser's Magazine.* v. LXI. London, January 1860.

pp. 92-109. 23 1/4 cm. Reprinted in *The works of Thomas Love Peacock edited by Henry Cole.* Vol. III, and in Peacock's *Memoirs of Shelley edited by H. F. B. Brett-Smith.*

— Unpublished letters of Percy Bysshe Shelley. From Italy — 1818 to 1822. Communicated, with notes, by T. L. Peacock. *Fraser's Magazine.* v. LXI. London, March 1860.

pp. 301-319. 23 1/2 cm. Reprinted in *The works of Thomas Love Peacock edited by Henry Cole.* Vol. III, and in Peacock's *Memoirs of Shelley edited by H. F. B. Brett-Smith,* as well as in many collections of Shelley's letters. **(K.-S. M. A.)**

— Postscript to the Shelley letters. [Edited by] T. L. Peacock. *Fraser's Magazine.* v. LXI. London, May 1860.

p. 738. 23 1/2 cm. Gives a brief postscript to Shelley's letter to Peacock from Ravenna, August 1821. Reprinted in *Peacock's Memoirs of Shelley edited by H. F. Brett Smith,* but not in *The works of Thomas Love Peacock edited by Henry Cole.* **(K.-S. M. A.)**

— Percy Bysshe Shelley. Supplementary notice. [By] T. L. Peacock. *Fraser's Magazine.* v. LXV. London, March 1862.

pp. 343-346. Reprinted in *The works of Thomas Love Peacock edited by Henry Cole.* Vol. III, and in *Peacock's Memoirs of Shelley edited by H. F. B. Brett-Smith.* **(K.-S. M. A.)**

— The works of Thomas Love Peacock, including his novels, poems, fugitive pieces, criticism, etc. with a preface by the Right Hon. Lord Honghton, a biographical notice by his granddaughter, Edith Nicolls. Edited by Henry Cole... London, Richard Bentley and son, 1875.

3 v. front. (port.) 18 1/2 cm. Includes the *Memoirs of Percy Bysshe Shelley*, and also *Percy Bysshe Shelley. Supplementary notice*, and the *Unpublished letters of Percy Bysshe Shelley* first printed by Peacock in 1860. Cole's own copy with a page of original manuscript in Peacock's hand inserted. **(K.-S. M. A.)**

— Peacock's memoirs of Shelley, with Shelley's letters to Peacock, edited by H. F. B. Brett-Smith. London, Henry Frowde, 1909.

XXVII., 219 p. 11 cm. Includes Peacock's *Memoirs of Percy Bysshe Shelley* and *Percy Bysshe Shelley. Supplementary notice*, together with his *Unpublished letters of Percy Bysshe Shelley* and *Postscript to the Shelley letters.* **(R. R.)**

— Thomas Love Peacock on the portraits of Shelley. London, Bernard Quaritch, [1911].

[1] p. port. 22 1/4 cm. **(T. H.)**

Pöe e Shelley. — Pöe e Shelley. [Per] R. B. *L'Illustrazione Italiana.* Milano, 31 Agosto - 7 Settembre 1902.

pp. 166-167; 195-198 41 cm. **(K.-S. M. A.)**

Poems 'In Memoriam', The Three. — [The three poems 'In memoriam'.] Lycidas. By John Milton. 1637 — Adonais. By Percy Bysshe Shelley. 1821 — In Memoriam. By Alfred Tennyson. 1850. *The Quarterly Review.* V. CLVIII. London, July 1884.

pp. 162-183. 22 cm. **(K.-S. M. A.)**

[Polidori, John William], 1795-1821. — The vampire; a tale. London, Sherwood, Neely and Jones, 1819.

XXV., 84 p. 21 cm. Originally published in the *New Monthly Magazine* under Byron's name. Byron denied its authorship. Polidori wrote, "Though the groundwork of the tale is certainly Lord Byron's, its development is mine". An anonymous account of Lord Byron's residence in Mitylene is appended. In reality Byron was never in Mitylene. **(C. H. W.)**

— The diary of Dr. John William Polidori 1816, relating to Byron, Shelley, etc. Edited and elucidated by William Michael Rossetti. London, Elkin Mathews, 1911.

288 p. 18 3/4 cm. Important. **(M. E.)**

Powell, Thomas, 1809-. — The living authors of England. By Thomas Powell. New York, D. Appleton & co.; Philadelphia, Geo, S. Appleton, 1849.

316 p. 18 1/2 cm. Contents include: — William Wordsworth — Leigh Hunt — Thomas Moore — Bryan Waller Proctor (Barry Cornwall) — Walter Savage Landor — Samuel Rogers — Alfred Tennyson — Thomas Babington Macaulay — Robert Brrowning — Thomas Southwood Smith — Henry Taylor — Elisabeth Barrett Browning — Thomas Noon Talfourd — Richard Monckton Milnes — Thomas Carlyle — Douglas Jerrold. **(C. H. N.)**

Prati, Giovanni, 1815-. — Liriche moderne raccolte da Raffaello Barbiera con uno studio dello stesso sulla lirica italiana moderna. Milano, Giuseppe Ottino, 1881.

xxviii., 392 p. 18 1/2 cm. — Contents include: — A Giorgio Byron, di Giovanni Prati. **(K.-S. M. A.)**

Price, Charlotte A. — Famous poets. vii. — Percy Bysshe Shelley. By Charlotte A. Price. *Belgravia.* v. lxxxviii. London, December 1895.

pp. [397]-430. 22 1/4 cm. **(C. H. N.)**

Prose Works of Percy Bysshe Shelley, The. — [Review of] The prose works of Percy Bysshe Shelley. Edited by H. Buxton Forman. 4 vols. London: 1880. *The Edinburgh Review.* v. clxiv. London, July 1886.

pp. 42-72. 22 1/4 cm. **(C. H. N.)**

Prospectus of the Reflector. — Prospectus of the Reflector, a Quarterly Magazine, on subjects of philosophy, politics, and the liberal arts. Conducted by the editor of the Examiner. No. i. for October, November, December, 1810, is first published. London, John Hunt, [1810]

viii., 22 1/4 cm. No. i. Saturday, July 5, 1823 of *The Literary Examiner,* in 16 pages, is appended. **(K.-S. M. A.)**

Prothero, Rowland E[dmund], 1852-. — Lord Lovelace on the separation of Lord and Lady Byron. [By] Rowland E. Prothero. *The Monthly Review.* v. xxii. London, March 1906.

pp. [11]-18. 24 3/4 cm. Reply to Lord Lovelace's *Astarte* with special regard to his references to Prothero's edition of Byron's *Letters and Journals.* Reprinted in the volume *Lord Byron and his detractors.* **(M. J.)**

Punchard, C. D. — Helps to the study of Leigh Hunt's essays. By C. D. Punchard... London, Macmillan and co., limited, 1899.

115 p. 17 cm. **(K.-S. M. A.)**

Rannie, David Watson. — Wordsworth and his circle by David Watson Rannie,... London, Methuen & co., 1907.

xii., 360 p. front (port.) illus. (ports.) 22 cm. Contains numerous references to Byron, Keats and Shelley. **(M. H. S.)**

Recollections of Shelley and Byron. — [Review of] Recollections of the last days of Shelley and Byron. By E. J. Trelawny. London: Edward Moxon, 1858. *The Westminster Review.* v. lxix. London, April 1858.

pp. 350-369. 22 1/4 cm. **(K.-S. M. A.)**

Reid, Whitelaw, 1837-1912. — Byron. Address at University College, Nottingham, on speech day, 29th. November 1910, for the Byron chair of English literature. By Whitelaw Reid. London, Harrison and sons, 1910.

[42] p. 28 1/2 cm. **(R. W.)**

Reminiscences of Eton. — Reminiscences of Eton. By an Etonian, [H. C. Blake]. Chichester, J. Hackman, 1831.

xiii., 152 p. 18 3/4 cm. **(F. H. B.)**

Revolution, The Greek. — The Greek revolution. [By Edward Everett], *The North American Review.* v. xxix. Boston, July 1829.

pp. 138-199. 24 cm. Review of S. G. Howe's *An historical sketch.* **(C. H. N.)**

Richter, Helene. — Percy Bysshe Shelley von Helene Richter. Weimar, Emil Felber, 1898.

640 p. front. (port.) 23 1/4 cm. **(K.-S. M. A.)**

Ricordo. — Ricordo. Convitto municipale "Umberto I." di Rieti. [Rieti, Trinchi], 1901.

98 p. 27 cm. Contains Zacchetti's translations from Shelley: Mar, terra, cielo, fratellanza cara — A la notte. **(K.-S. M. A.)**

[Rogers, Samuel], 1763-1855. — Lara, a tale [by Lord Byron]. Jacqueline, a tale [by Samuel Rogers] New York, Eastburn, Kirk & co, 1814.

[IV.], 136 p. 13 1/2 cm. First American edition. **(K.-S. M. A.)**

— Italy, a poem. Part the first. London, Longmans, Hunt, Rees, Orme, and Brown, 1822.

164 p. 16 cm. First edition. **(C. H. N.)**

— Italy, a poem. By Samuel Rogers. London, T. Cadell, 1830.

VII., 284 p. illus. 19 cm. First edition of the completed poem. **(K.-S. M. A.)**

Romance of Mary W. Shelley, John Howard Payne and Washington Irving, The. — The romance of Mary W. Shelley, John Howard Payne and Washington Irving. With remarks by F. B. Sanborn. Boston, The Bibliophile Society, 1907.

[101] p. front. (port.) port. illus. 23 cm. Title-vignette. "This edition is limited to 470 copies printed for members only". Contains several of Mary Shelley's letters. **(B. W. K.)**

Rossetti, William Michael, 1829-. — Memoir of Percy Bysshe Shelley (with new preface) by William Michael Rossetti. London, John Slark, 1886.

VIII., 162 p. front. (port.) illus. 19 cm. **(K.-S. M. A.)**

— A memoir of Shelley. (With a fresh preface). By William Michael Rossetti. Second edition. London, Richard Clay & sons, 1886.

VIII., 162 p. front. (port.) illus. 19 cm. (The Shelley Society's publications. Fourth series. N. 2). **(K.-S. M. A.)**

Ruskin, John, 1819-1900. — Fiction - Fair and foul. III. (Byron). IV. [By] John Ruskin. *The Nineteenth Century.* V. VIII. London, September-November 1880.

pp. 394-410; 748-760. 25 cm. Reprinted in *The works of John Ruskin.* Vol. XXXIV. **(K.-S. M. A.)**

— Letters from John Ruskin to Frederick J. Furnivall... and other correspondents, edited by Thomas J. Wise. London, Privately printed, 1897.

XIII., 101 p. front. (facsim.) facsim. 20 1/4 cm. "Thirty Copies only have been Printed". The letters have all been reprinted in *The works of John Ruskin.* **(W. T. J.)**

— The works of John Ruskin edited by E. T. Cook and Alexander Wedderburn. Library edition. London, George Allen; New York, Longmans, Green, and co., 1903-1912.

39 v. fronts. (ports.) ports. illus. facsims. 24 1/2 cm. "Two thousand and sixty-two copies of this edition — of which two thousand are for sale in England and America — have been printed at the Ballantyne Press, Edinburgh, and the type has been distributed". This is the new standard edition of Ruskin. Contains numerous references to Keats, Shelley, Byron and Joseph Severn and a few references to Hunt. The last volume consists of a very full subject index. **(S. A.)**

Saintsbury, George, 1845-. — Essays in English literature, 1780-1860, by George Saintsbury. Second edition. London, Percival and co., 1891.

xxix., 451 p. 19 cm. Contents include: — Leigh Hunt — Crabbe — Hogg — Jeffrey — Hazlitt — Moore — Peacock — De Quincey — Sidney Smith — Wilson — Lockhart. **(S. A.)**

[Sanborn, F. B.] — The romance of Mary W. Shelley, John Howard Payne and Washington Irving. With remarks by F. B. Sanborn. Boston, The Bibliophile Society, 1907.

[101] p. front. (port.) port. illus. 23 cm. Title-vignette. "This edition is limited to 470 copies printed for members only". Contains several of Mary Shelley's letters. **(B. W. K.)**

Schuré, Édouard. — Le poète panthéiste de l'Angleterre. La vie de Shelley. [Par] Édouard Schuré. *Revue des Deux Mondes.* Troisième période, v. xix. Paris, 1-15 Février, 1877.

pp. 537-569, 745-779. 25 cm. **(K.-S. M. A.)**

[Scott, Sir Walter], 1771-1832. — [Review of] 1. Childe Harold's Pilgrimage, Canto iii. 8vo. 2 — The prisoner of Chillon, a Dream, and other poems. By lord Byron. 8vo. John Murray. London. *The Quarterly Review.* v. xvi. London, October 1816.

pp. 172-208. 21 cm. Reprinted in Scott's *The miscellaneous prose works.* v. vi., with some omissions. **(C. H. N.)**

— [Review of] Childe Harold's Pilgrimage. Canto iv. By Lord Byron, 1818. *The Quarterly Review.* v. xix. London, April 1818.

pp. 215-232. Reprinted in Scott's *The miscellaneous prose works.* v. xvii. **(C. H. N.)**

— The miscellaneeus prose works of Sir Walter Scott,... Edinburgh, Robert Cadell; London, Whittaker and co., 1834-1836.

28 v. 17 cm. Includes an article on the death of Lord Byron reprinted from the *Edinburgh Weekly Journal;* and Scott's reviews, *Childe Harold. Canto* iii *and other poems; Childe Harold Canto* iv; and *Frankenstein.* Contains other references to Byron also. **(K.-S. M. A.)**

Seche, Alphonse. — La vie anecdotique et pittoresque des grand écrivains. Lord Byron. [Par] Alphonse Seche et Jules Bertaut. Paris, Louis Michaud, [s. d.]

191 p. ports. illus. 18 1/4 cm. Title-vignette (port.) **(K.-S. M. A.)**

Segrè, Carlo, 1867-. — Il salotto di Lady Holland. [Per] Carlo Segrè. Roma, *Nuova Antologia,* 1910.

43 p. ports. illus. 23 1/2 cm. Reprinted from the *Nuova Antologia,* Roma, 1-16 gennaio 1910. Again reprinted under the title, Lady Holland e i suoi ospiti italiani, in Segrè's *Relazioni letterarie.* **(S. C.)**

— Relazioni letterarie fra Italia e Inghilterra. Studi di Carlo Segrè. Firenze, Le Monnier, 1911.

[v.], [543] p. illus. (ports.) 18 1/2 cm. Contents include: — Lady Holland e i suoi ospiti italiani, being a reprint of Segrè's *Il salotto di Lady Holland.* **(S. C.)**

Sharp, R[obert] Farguharson, 1864-. — Architects of English literature biographical sketches of great writers from Shakespeare to Tennyson, by R. Farguharson Sharp. London, Swan, Sonnenschein & co., limited, 1900.

[vi], 326 p. facsims. 20 cm. Contents include: — Cowper — Wordsworth — Scott — Coleridge — Byron — Shelley — Keats — Tennyson — etc. **(K.-S. M. A.)**

Sharp, William. — Life of Percy Bysshe Shelley by William Sharp. London, Walter Scott, 1887.

201, XVII., p. 21 cm. (*Half-title:* "Great Writers". Edited by Professor Eric S. Robinson... Life of Shelley.) Bibliography by John P. Anderson: pp. [I]-XXVII. Large-paper copy. **(K.-S. M. A.)**

— The life and letters of Joseph Severn, by William Sharp. London, Sampson Low, Marston & company, limited, 1892.

[XX.], 308 p. front. (port.) illus. facsim. ports. 23 1/2 Title-vignette (port.) Two copies. Of the first importance for the life of Keats as well as for Severn; also for the graves of Keats and Shelley. Contains many unpublished documents from Severn's papers. **(M. H. S.) (S. A.)**

Shaw, W[illia]m A. — The authentic portraits of Byron. By Wm. A. Shaw... *The Connoisseur.* v. XXX. London, July-August 1911.

pp. 155-161, 251-260. 29 cm. **(R. R.)**

Shelley, Henry C. — Untrodden English ways by Henry C. Shelley... London, Siegle, Hill & co., 1910.

XV. 341 p. front. illus. 10 1/2 cm. Contains references to Keats and a drawing of a fragment of the facade of "Keats schoolhouse." **(K.-S. M. A.)**

Shelley, Lady [Jane Gibson], -1899. — Shelley memorials: from authentic sources. Edited by Lady Shelley. To which is added an essay on Christianity, by Percy Bysshe Shelley: now first printed. Boston, Ticknor and Fields, 1859.

[VII.], 308 p. 18 cm. **(G. H. N.)**

— Shelley memorials: from authentic sources. Edited by Lady Shelley. With, now first printed, An essay on Christianity, by Percy Bysshe Shelley. Third edition. London, Henry S. King & co., 1875.

[XI.], [291] p. front. (port.) 19 1/2 cm. **(K.-S. M. A.)**

Shelley, Mary Wollstonecraft, 1797-1851. — The life & letters of Mary Wollstonecraft Shelley by Mrs. Julian Marshall. London, Richard Bentley & son, 1889.

2 v. fronts. (ports.) facsim. 22 cm. **(K.-S. M. A.)**

— The romance of Mary W. Shelley, John Howard Payne and Washington Irving. With remarks by F. B. Sanborn. Boston, The Bibliophile Society, 1907.

[101] p. front. (port.) port. illus. 23 cm. Title-vignette. "This edition is limited to 470 copies printed for members only". Contains several of Mary Shelley's letters. **(B. W. K.)**

Shelley. — Shelley. *The Westminster Review.* v. LXIX. London, April 1850.

pp. 97-131. 22 cm. **(K.-S. M. A.)**

Shelley. — Shelley. [Review of] The poetical works of Percy Bysshe Shelley. A revised text with notes and a memoir. By W. M. Rossetti. 2 vols. Moxon and co., 1870. *The Westminster Review.* New series, v. XXXVIII. London, July 1870.

pp. 75-97. 22 cm. **(K.-S. M. A.)**

Shelley. — Shelley. [By] P. E. M. *The Nation.* v. XC. New York, February 10-17, 1910.

pp. 133-136, 157-159. 31 cm. A review of Clutton-Brock's *Shelley.* **(G. H. N.)**

Shelley, Percy Bysshe. — Percy Bysshe Shelley. [By] J. M. *Temple Bar.* v. XXIV. London, November 1868.

pp. 457-472. 21 1/4 cm. **(C. H. N.)**

Shelley and the Letters of Poets. — Shelley and the letters of poets. [Review of] An introductory essay to the (supposed) letters of Percy Bysshe Shelley. By Robert Browning. Moxon. *The Westminster and Foreign Quarterly Review.* v. LVII. London, April 1852.

pp. 502-511. 22 1/4 cm. **(K.-S. M. A.)**

Shelley and Mary. — Shelley and Mary. [Review of] A collection of letters and documents of a biographical character, in the possession of Sir Percy and Lady Shelley, for private circulation only. 3 vols. 8 vo. 1882. *The Edinburgh Review.* v. CLVI. Edinburgh, October 1882.

pp. 472-507. 22 cm. Important study quoting some unpublished material. The three volumes referred to had been "prepared for the press by Lady Shelley, with the object of preserving from destruction the precious records in her possession". **(K.-S. M. A.)**

Shelley at Tremadoc. — Shelley at Tremadoc. *Macmillan's Magazine.* v. LXXV. London, December 1896.

pp. 126-132. 22 1/4 cm. **(C. H. N.)**

Shelley's Early Years. — Shelley's early years. *The Cornhill Magazine.* v. XXXI. London, February 1875.

pp. 184-206. 22 3/4 cm. **(C. H. N.)**

Siege of Corinth, The. — The siege of Corinth. A poem. Parisina. A poem. [By Lord Byron]. London, John Murray, 1816.

[91] p. 21 1/2 cm. First edition. Published on February 7, 1816. Gifford declared that Byron "had never surpassed Parisina". **(K.-S. M. A.)**

Sieveking, A. Forbes. — Some unedited letters of John Keats. [By] A. Forbes Sieveking. *The Fortnightly Review.* New series, v. LIV. London, December 1893.

pp. [728]-740. 25 3/4 cm. These letters to Mrs. Jeffrey and the Misses Jeffrey, 1818-1819, have been reprinted by H. Buxton Forman in *The letters of John Keats.* **(K.-S. M. A.)**

Sir Ralph Esher. — Sir Ralph Esher: or adventures of a gentleman of the court of Charles II. [By James Henry Leigh Hunt.] London, Henry Colburn, 1835.

3 v. 18 3/4 cm. The fictitious autobiography of a gentleman of the court of Charles the Second. **(K.-S. M. A.)**

Skeat, Walter W. — English dialects from the eighth century to the present day by the Rev. Walter W. Skeat... Cambridge, University press, 1911.

IX., 139 p. facsim. 16 1/2 cm. (The Cambridge Manuals of Science and Literature). Contains a reference to Keats. **(C. E. H. M.)**

Sketch, A Brief. — A brief sketch of the life of Percy Bysshe Shelley. London, Holyoake and co., 1854.

15 p. 17 1/4 cm. **(K.-S. M. A.)**

Southey, Robert, 1774-1843. — The poetical works of Robert Southey, collected by himself. London, Longman, Orme, Brown, Green & Longmans, 1837-1838.

10 v. fronts. (port.) 17 cm. Title-vignettes. The standard edition of Southey. **(F. A. C.)**

Spenser, Edmund, 1552-1599. — The works of Mr. Edmund Spenser. With a glossary explaining the old and obscure words. Published by Mr. Hughes. London, Jacob Tonson, 1715.

6 v. fronts. illus. 16 1/4 cm. Keats had a copy of this edition, which afterward passed into the possession of George Keats, in 1816. **(K.-S. M. A.)**

Spirit of the Age, The. — The spirit of the age: or contemporary portraits. [By William Hazlitt]. London, Henry Colburn, 1825.

424 p. 21 cm. First edition. Contents include: — William Godwin — Mr. Coleridge — Rev. Mr. Irving — Sir Walter Scott — Lord Byron — Mr. Campbell — Mr. Crabbe — Mr. Wordsworth — Mr. Southey — Mr. T. Moore — Mr. Leigh Hunt — Mr. Gifford — Mr. Jeffrey — Mr. Brougham. **(K.-S. M. A.)**

Starick, Paul. — Die Belesenheit von John Keats und die Grundzüge seiner literarischen Kritik. Von Dr. Paul Starick. Berlin, Mayer & Müller, 1910.

[VI.], 102 p. 22 3/4 cm. **(K.-S. M. A.)**

Stedman, Edmund Clarence, 1833-1908. — Victorian poets. Revised, and extended, by a supplementary chapter, to the fiftieth year of the period under review by Edmund Clarence Stedman... Boston and New York, Houghton, Mifflin and company; Cambridge, The Riverside press, 1889.

XXIV., 521 p. 19 1/2 cm. **(K.-S. M. A.)**

Stedman, Laura. — Life and letters of Edmund Clarence Stedman, by Laura Stedman and George M. Gould... New York, Moffat Yard and company, 1910.

2 v. front. (ports.) illus. ports. facsim. 22 1/2 cm. Contains many references to Keats. Shelley, Hunt, and the Keats-Shelley Memorial. Stedman was first president of the American Committee of the Memorial. **(S. L.) (C. C. M.)**

Steel, W. A. — The poetry of Keats. [By] W. A. Steel. *The Argonaut.* v. v. London, June 1877.

pp. 335-343. 20 3/4 cm. **(K.-S. M. A.)**

Strafforello, Gustavo, 1820-. — L'Italia nei canti dei poeti stranieri contemporanei tradotti da Gustavo Strafforello e corredati di biografie. (Nuova biblioteca popolare, Classe XI., Poligrafia.) Torino, Unione tipografico-editrice, 1859.

332 p. 17 cm. Includes a translation of Shelley's Ode to Naples, and a brief sketch of Shelley. **(C. H. N.)**

Swanwick, Anna. — Poets the interpreters of their age. By Anna Swanwick. London and New York, George Bell & sons, 1892.

X., 392 p. 19 cm. Contents include: — Edmund Spenser — William Shakespeare — John Milton — John Dryden — Alexander Pope — William Cowper — Robert Burns — William Wordsworth — Samuel Taylor Coleridge — Lord Byron — Percy Bysshe Shelley — Sir Walter Scott — John Keats — Goethe — Lord Tennyson — Robert Browning. **(K.-S. M. A.)**

Swinburne, Algernon Charles, 1837-1909. — Wordsworth and Byron. [By] Algernon Charles Swinburne. *The Nineteenth Century.* v. XIV. London April-May 1884.

pp. 583-609, 764-790. 24 1/4 cm. **(K.-S. M. A.)**

Symonds, John Addington, 1840-1893. — Shelley by John Addington Symonds. London, Macmillan and co., 1878.

VIII., 188 p. 18 1/2 cm. (*Half-title:* English Men of Letters. Edited by John Morley.) Fifth thousand. **(K.-S. M. A.)**

— Shelley. By John Addington Symonds. New York, Harper & brothers, 1879.

VIII., 189 p. 18 1/2 cm. (*Half-title:* English Men of Letters. Edited by John Morley). First American edition. **(G. H. N.)**

— Shelley. [Da] John Addington Symonds. Traduzione di Bartolomeo Erasmo Celotta. Venezia, Nuova tipografia commerciale, 1901.

[XI.], 262 p. 18 1/2 cm. (*Half-title:* Letterati inglesi. Shelley). Translation of the preceding. **(K.-S. M. A.)**

— Shelley's separation from his first wife. [By] John Addington Symonds. *The Fortnightly Review.* New series, v. XLI. Second edition. London, April 1887.

pp. [613]-615. 25 1/2 cm. Apropos of Dowden's *The life of Shelley.* **(K.-S. M. A.)**

Tales, Classical. — Classical tales, serious and lively. With critical essays on the merits and reputation of the authors. London, John Hunt & Carew Reynell, 1807.

5 v. illus. 15 1/4 cm. Title-vignette. Selected by Leigh Hunt, who has also contributed several introductory essays. **(K.-S. M. A.)**

Tasso, Torquato, 1544-1595. — Veglie di Torquato Tasso coll'aggiunta del canto di Lord Byron tradotto dal Cav. P. M. Venezia, Luigi Cerato, 1826.

118 p. front. (port.) 17 1/2 cm. **(G. H. N.)**

Taylor, Sir Henry, 1800-1886. — Correspondence of Henry Taylor edited by Edward Dowden. London, and New York, Longmans, Green, and co., 1888.

XIX., 421 p. 22 1/4 cm. Contents include: — 1. From William Wordsworth to Henry Taylor, Dec. 26, 1823: Poetical plagiarisms, Byron — 7. From Henry Taylor to a friend, March 3, 1830: Byron and Southey — 200. From Henry Taylor to Algernon C. Swinburne, May 9, 1884: Henry Taylor and Shelley — 201. From Algernon C. Swinburne to Henry Taylor, May 14, 1884: The Wordsworthian School and Shelley. **(K.-S. M. A.)**

Tenca, C., 1816-1883. — Byron. [Per] C. Tenca. *Cosmorama Pittorico.* Anno VII. N. 39. Milano, 1841.

pp. 306-309 port. 28 1/2 cm. **(K.-S. M. A.)**

Texte, Joseph. — Études de littérature européenne. [Par] Joseph Texte. Paris, Armand Colin et cie, 1898.

[305] p. 18 1/2 cm. Contents include: — Keats et le néo-hellénisme dans la poésie anglaise. **(K.-S. M. A.)**

Thompson, Francis. — Shelley. An essay by Francis Thompson. Portland, Maine, Thomas B. Mosher, 1909.

XVIII., 67 p. 18 1/2 cm. **(K.-S. M. A.)**

Thomson, James, 1834-1882. — Biographical and critical studies by James Thomson... London, Reeves and Turner, and Bertram Dobell, 1896.

XI., 483 p. 19 1/2 cm. Contents include: — Rabelais — Saint-Amand — Ben Jonson — The poems of William Blake — Shelley — Shelley's religious opinions — Notice of "The life of Shelley" — A strange book — John Wilson and the "Noctes Ambrosianae" — James Hogg, the Ettrick shepherd — Notes on the genius of Robert Browning — "The ring and the book" — Browning's "Pacchiarotto". **(K.-S. M. A.)**

— Walt Whitman, the man and the poet, by James Thomson... With an introduction by Bertram Dobell. London, Published by the editor, 1910.

XXXV., 106 p. 19 1/4 cm. **(D. B.)**

Thoughts on Shelley and Byron. — Thoughts on Shelley and Byron. [By Charles Kingsley]. *Fraser's Magazine.* v. XLVIII. London, November 1853.
pp. 568-576. 21 1/2 cm. Reprinted in Kingsley's *Miscellanies.* v. I. Two copies.
(K.-S. M. A.) (C. H. N.)

Thurston, [John], 1774-1822. — Thurston's illustrations of Lord Byron's poem, The corsair. London, Thomas Tegg, 1814.
XI., 108 p. illus. 20 3/4 cm. Contains the text of *The corsair* as it appeared in the first six editions, together with the poems appended to the second, fourth and subsequent editions. **(C. H. N.)**

Torrey, Bradford, 1843-. — Friends on the shelf, by Bradford Torrey. Boston and New York, Houghton, Mifflin and company, 1906.
345 p. 18 3/4 cm. Contents include: — William Hazlitt — A relish of Keats.
(K.-S. M. A.)

Tirinelli, G. — Shelley a Roma. [Per] G. Tirinelli. *La Tribuna Illustrata.* Roma, 18 dicembre 1892.
pp. 683-690 port. illus. 39 cm. **(K.-S. M. A.)**

Trelawny, E[dward] J[ohn], 1792-1881. — Recollections of the last days of Shelley and Byron. By E. J. Trelawny. London, Edward Moxon, 1858.
VIII., 304 p. front. (port.) illus. 19 1/4 cm. First edition. **(K.-S. M. A.)**

— Recollections of the last days of Shelley and Byron. By E. J. Trelawny. Boston, Ticknor and Fields, 1858.
VI., 304 p. 18 cm. First American edition. **(C. H. N.)**

— Records of Shelley, Byron and the author. By Edward John Trelawny. A new edition. London, Pickering and Chatto, 1887.
XXIV., 312 p. front. (port.) port. 19 cm. **(K.-S. M. A.)**

— Letters of Edward John Trelawny. Edited with a brief introduction and notes by H. Buxton Forman... London, Edinburgh, New York, Toronto and Melbourne, Henry Frowde, 1910.
XXIV., 306 p. front. (ports.) ports. facsim. illus. 22 1/4 cm. Important for Shelley and Byron, also for Keats, and Hunt. **(K.-S. M. A.)**

Trent, William P[eterfield], 1862-. — The authority of criticism and other essays. By William P. Trent... New York, Charles Scribner's sons, 1899.
[X], 291 p. 19 cm. Contents include: — Apropos of Shelley — The Byron revival — Tennyson and Musset once more. **(K.-S. M. A.)**

Tuckerman Henry T., 1813-1871. — Rambles and reveries. By Henry T. Tuckerman... New York, James P. Giffing, 1841.
VI., 436 p. 18 1/2 cm. Contents include: — Pope — Cowper — Shelley — Burns — Wordsworth — Coleridge — Characteristics of Lamb — etc. **(K.-S. M. A.)**

— Thoughts on the poets: by Henry T. Tuckerman. Third edition. New York, C. S. Francis & co.; Boston, J. H. Francis, 1848.
318 p. 17 1/4 cm. Contents include: — Pope — Cowper — Crabbe — Shelley — Hunt — Byron — Moore — Rogers — Burns — Campbell — Wordsworth — Coleridge — Keats — Barry Cornwall — Tennyson. **(C. H. N.)**

— Characteristics of literature, illustrated by the genius of distinguished writers. By Henry T. Tuckerman... Second series. Philadelphia, Lindsay and Blakiston, 1851.
282 p. 18 1/2 cm. Contents include: — Wilson — Talfourd — Hazlitt — Godwin.
(K.-S. M. A.)

Urmy, Clarence, 1858-. — " One whose name was writ in water ", [a poem by] Clarence Urmy. *Putnam's Montly.* v. III. New York, February 1908.

p. 536. 25 cm. **(S. R.)**

Vampire, The. — The vampire; a tale. [By John William Polidori]. London, Sherwood, Neely, and Jones, 1819.

XXV., 84 p. 21 cm. Originally published in the *New Monthly Magazine* under Byron's name. Byron denied its authorship. Polidori wrote: " Though the groundwork of the tale is certainly Lord Byron's, its development is mine ". An anonymous account of Lord Byron's residence in Mitylene is appended. In reality Byron was never in Mitylene. **(C. H. W.)**

Varnhagen, Dr. Hermann. — Ueber Byrons dramatisches Bruchstück. " Der umgestaltete Missgestaltete ". Rede beim Antritte des Prorektorates der Königlich Bayerischen Friedrich-Alexanders-Universität Erlangen am 4 November 1905 gehalten von Dr. Hermann Varnhagen... Erlangen, Junge & Sohn, 1905.

51 p. 28 1/2 cm. Hermann's address occupies pp. 3-27. **(V. H.)**

— Praemissa est dissertatio Hermanni Varnhaghen, de rebus quibusdam compositionem Byronis dramatis quod Manfred inscribitur praecedentibus una cum fabella sermone italico composita et in bibliotheca academica erlangensi typis excusa asservata cui titulus est novella della figliuola del mercatante. Erlangae, E. Th. Jacob, 1909.

[27] p. 29 1/2 cm. Hermann's dissertation occupies pp. 3-17. **(V. H.)**

Verschoyle, John. — The character of Shelley. [By] John Verschoyle. *The Fortnightly Review.* New series, XL. London, December 1886.

pp. [766]-775. 25 1/2 cm. **(K.-S. M. A.)**

Vox Clamantis. — The ethical and political teaching of Shelley. [By] Vox Clamantis. *The Westminster Review.* V. CLXII. London, December 1904.

pp. [675]-682. 24 3/4 cm. **(K.-S. M. A.)**

Wagstaff, Blanche Shoemaker. — Atys, a Grecian idyl and other poems by Blanche Shoemaker Wagstaff. New York, Mitchell Kennerley, 1909.

[VI.], 58 p. 20 1/4 cm. Contents include: — Shelley's house at Pisa. **(W. B. S.)**

Watson, William, 1858-. — Excursions in criticism, being some prose recreations of a rhymer. By William Watson. London, Elkin Mathews & John Lane; New York, Macmillan & co., 1893.

[V.], 166 p. 18 3/4 cm. Contents include: — Keats and Mr. Colvin. **(K.-S. M. A.)**

— The poems of William Watson. New York, John Lane company; London, John Lane, 1905.

2 v. front. (port.) 20 cm. Contents include: — Shelley's Centenary — Shelley — Shelley and Harriet — Keats — Byron the voluptuary. **(W. M.)**

Welsh, Jane Baillie, 1801-1866. — The love letters of Thomas Carlyle and Jane Welsh edited by Alexander Carlyle... London, John Lane; New York, John Lane company, 1909.

2 v. fronts. (ports.) ports. illus. 22 cm. Title-vignette. Contains many references to Byron and one to Hunt. **(K.-S. M. A.)**

Whipple, Edwin P[ercy], 1819-1886. — Lectures on subjects connected with literature and life. By Edwin P. Whipple... Boston, Ticknor, Reed and Fields, 1850.

218 p. 18 1/2 cm. Contains references to Byron and Keats. **(C. H. N.)**

— Essays and reviews. By Edwin P. Whipple. Second edition. Boston, Ticknor, Reed, and Fields, 1851.

2 v. 18 cm. Contents include: — Longfellow — Wordsworth — Byron [a reprint of Whipple's Characteristics of Lord Byron] — English poets of the nineteenth century — Coleridge as a philosophical critic — British critics — Shakspeare's critics — Richard Brinsley Sheridan — Thomas Hood — Leigh Hunt's poems — Thomas Carlyle as a politician — etc. **(K.-S. M. A.)**

White, W. Hale. — Byron, Goethe, and Mr. Matthew Arnold. [By] W. Hale White. *The Contemporary Review*. v. XL. London, August. 1881.

pp. [179]-195. 25 1/4 cm. **(K.-S. M. A.)**

Williams, Edward Elleker, 1793-1822. — Journal of Edward Elleker Williams, companion of Shelley and Byron in 1821 and 1822. With an introduction by Richard Garnett... London, Elkin Mathews, 1902.

p. [III.], [68]. front. (port.) illus. 19 cm. Important. **(M. E.)**

Wolfe, Theodore F. — A literary pilgrimage among the haunts of famous British authors. By Theodore F. Wolfe... Philadelphia, J. B. Lippincott company, 1895.

260 p. front. illus. 17 3/4 cm. Contents include: — Literary Hampstead — The home of Childe Harold, Newstead. **(C. H. N.)**

Wolff, Lucien. — An essay on Keats's treatment of the heroic rhythm and blank verse [by] Lucien Wolff. Paris, Hachette et cie., 1909.

154 p. 25 cm. **(K.-S. M. A.)**

— John Keats, sa vie et son oeuvre (1795-1821). Paris, Hachette & cie, [1910].

XXXII., 643 p. 25 cm. **(K.-S. M. A.)**

Woods, Margaret L. — Shelley at Tan-yr-allt by Margaret L. Woods. *The Nineteenth Century*, v. LXX. London, November 1911.

pp. 890-903. 24 3/4 cm. **(S. W. W.)**

Wordsworth, William, 1770-1850. — The poetical works of William Wordsworth edited by William Kinght... Edinburgh, William Patterson, 1882-1889.

11 v. fronts. (port.) illus. 27 1/2 cm. Vols. [IX-X.] Contains the Life of William Wordsworth by William Knight. "Of this Library Edition of the Works of William Wordsworth there have been printed Twenty-five copies on Imperial octavo Laid Paper, of which this is No. 5. **(K.-S. M. A.)**

— The prose works of William Wordsworth. For the first time collected, with additions from unpublished manuscripts. Edited, with preface, notes and illustrations, by the Rev. Alexander B. Grosart... London, Edward Moxon, son, and co, 1876.

3 v. 22 1/4 cm. **(W. W. & W. C. C.)**

— Poems by Wordsworth, Coleridge, Shelley, and Keats. Selected and edited by James Weber Linn... New York, Henry Holt and company, 1911.

VII., 215 p. front. (port.) 16 3/4 cm. (*Half-title*: English Readings for Schools. General editor Wilbur Lucius Cross.) **(C. H. N.)**

Zeigen, Frederic. — "Therold Archer Knowlton", poet. A love story of violet and violets by Frederic Zeigen... Chicago, W. Conkey company, [1910].

VIII., 339 p. front. illus. 19 cm. Contains references to Shelley. **(Z. F.)**

PERIODICALS.

Annual Register, The. — The Annual Register, or a view of the history, politics and literature, of the year[s] 1821-1822 v. LXIII-LXIV. London, Baldwin, Cradock and Joy, [etc.]

2 v. 20 1/2 cm. The volume for 1821 contains a brief notice of Keats's death; that of 1822 a brief account of the Byron-Shelley fracas with Sergt. Masi at Pisa. **(K.-S. M. A.)**

Bell's Weekly Messenger. — Bell's Weekly Messenger. London, [John Bell], October 25, 1819 — December 30, 1821.

3 v. 39 cm. Contains an obituary of Keats, many notices about Byron and reviews of the latter's poems. **(K.-S. M. A.)**

Blackwood's Edinburgh Magazine. — Blackwood's Edinburgh Magazine. v. VIII-XXX. Edinburgh, William Blackwood; London, T. Cadell and W. Davies, October 1820 — December 1831.

23 v. 22 1/2 cm. Vols. I-VII. were entered in *Bulletin* No. I. **(G. H. N.)** **(K.-S. M. A.)**

British Critic, The. — The British Critic, a new review. London, F. and C. Rivington. May 1793 — October, 1826.

68 v. 20 3/4 cm. Three series complete. The fourth series, 1827-1843, is wanting. **(K.-S. M. A.)**

British Review, The. — The British Review, and London Critical Journal. v. I.-XVI. London, Longman, Hunt, Rees, Orme and Brown, 1811-1820.

16 v. 21 cm. **(K.-S. M. A.)**

Chronicle and Weekly Review, The Literary. — The Literary Chronicle and Weekly Review; forming an analysis and general repository of literature, philosophy, science, arts, history, the drama, morals, manners, and amusements. London, [J. Limbird], Saturday, Jan. 6, 1821 — Saturday, June 30, 1821.

111 n. 416 p. 25 cm. Contains verses to the memory of John Keats, the poet, who died at Rome, 23 Feb. 1821. Aetat. 25; also many references to Byron and Shelley with reviews of their works. **(K.-S. M. A.)**

Companion, The. — Essays by Leigh Hunt. The Indicator. [The Companion.] The Seer. London, Edward Moxon, 1841.

IV., 84., IV., 93, VIII., 87, IV., 79 pp. 24 cm. **(K.-S. M. A.)**

Companion, The. — The Indicator, and The Companion. By Leigh Hunt... In two parts. London, William Tegg, 1865.

IV., 84, IV., 93 p. 23 3/4 cm. **(G. H. N.)**

Edinburgh Review, The. — The Edinburgh Review, or Critical Journal. v. I-LIV. Edinburgh, Archibald Constable and co.; London, Longman, Hurst, Rees, Orme & Brown, Oct. 1802 — December 1831.

56 v. 20 1/2 cm. With subject indexes to the first twenty and first fifty volumes. **(K. S. M. A.)**

Examiner, The. — The Examiner, a Sunday paper, on politics, domestic economy, and theatricals, for the years 1808-1825. London, John Hunt, 1808-1825.

18 v. 26 1/4 cm. The years 1823-1825 were entered in *Bulletin* No. I. Edited by Leigh Hunt until 1821, then by A. Fonblanque, and subsequently by others. Leigh Hunt's own articles were very numerous and related to politics and miscellaneous topics as well as to literature and the stage. Both Shelley and Keats contributed poems.
(K.-S. M. A.) (C. C.)

Examiner, The Literary. — The Literary Examiner: consisting of the Indicator, a review of books and miscellaneous pieces in prose and verse. [Edited by James Henry Leigh Hunt]. London, H. L. Hunt, July 5th — December 27th. 1823.

413 p. 22 3/4 cm. Leigh Hunt contributed several articles to this literary supplement to the *Examiner*. **(K.-S. M. A.)**

Fleming's Weekly Express. — Fleming's Weekly Express. London, [G. J. Morgan], Monday, May 5, 1823 — Monday evening, April 26, 1824.

2 v. 39 cm. Contains many references to Byron. **(K.-S. M. A.)**

Gentleman's Magazine, The. — The Gentleman's Magazine: and Historical Chronicle. For the year[s] 1808-1833. vol. LXXVIII-CIII. (New series, v. I-XXVI.) London, John Nicholson and son, 1808-1833.

26 v. 52 parts. 21 1/2 cm. **(K.-S. M. A.)**

Hunt's London Journal, Leigh. — Leigh Hunt's London Journal. v. I-II. London, Charles Knight, April 2, 1834 — December 31, 1835.

2 v. 34 cm. Vol. II bears the title: *Leigh Hunt's London Journal and The Printing Machine*. Complete. "The *London Journal* was a miscellany of essays, criticism, and passages from books. Towards the close it was joined by the *Printing Machine*, but the note which it had struck was of too aesthetical a nature for cheap readers in those days; and after attaining the size of a goodly folio double volume, it terminated. I have since had the pleasure of seeing the major part of the essays renew their life, and become accepted by the pubblic, in the *Seer*. But the reputation, as usual was too late for the profit". *Leigh Hunt*. **(K.-S. M. A.)**

Hunt's London Journal, Leigh. — Leigh Hunt's London Journal. "To assist the inquiring, animate the struggling, and sympathize with all". Comprising a great variety of original articles of an instructive and entertaining character. By Leigh Hunt... and many of his esteemed literary friends. v. I-II. London, Charles Knight and Henry Hooper, April 2, 1834 — May 27, 1835.

2 v. front. illus. 32 1/2 cm. Two copies, of which the illustrations are different. Evidently volumes put together for the book trade some time after the original dates of publication. **(K.-S. M. A.)**

Indicator, The. — Essays by Leigh Hunt. The Indicator. [The Companion]. The Seer. London, Edward Moxon, 1841.

IV., 84, IV., 93, VIII., 87, IV., 79 pp. 24 cm. **(K.-S. M. A.)**

Indicator, The. — The Indicator, and The Companion. By Leigh Hunt... In two parts. London, William Tegg, 1865.

IV., 84, IV., 93 p. 23 3/4 cm. Title-vignette (port.). **(G. H. N.)**

Knight's Quarterly. — Knight's Quarterly Magazine. London, Charles Knight and co., June 1823 — Nov. 1824.

3 v. 20 3/4 cm. No more published. **(K.-S. M. A.)**

Kaleidoscope, The. — The Kaleidoscope; or, literary and scientific mirror: a weekly publication; containing a variety of original and select articles... Liverpool, H. Smith and co., Tuesday, July 4, 1820 — Tuesday, July 3, 1827.

7 v. illus. 27 cm. Contains many references to Byron, Keats and Shelley. **(K.-S. M. A.)**

Liberal, The. — The Liberal. Verse and prose from the south. London, John Hunt, 1822.

2 v. 21 1/2 cm. Byron and Shelley contributed to this periodical, but nearly one half of the articles were written by Leigh Hunt. None of the articles were signed. Published in four numbers. Complete. **(C. H. W.)**

Literary Gazette, The. — The Literary Gazette, and Journal of Belles Lettres, Arts, Politcs, etc. v. II. [London, Henry Colburn, John Bell, Pinnock and Maunder], January 3, 1818 — December 26, 1818.

[832] p. 25 1/2 cm. **(K.-S. M. A.)**

London Magazine, The. — The London Magazine. London, Baldwin, Cradock, and Joy, January 1820 — December 1828.

22 v. 22 cm. Three series. The second series bears the title: *The London Magazine and Review.* There should be a twenty-third volume to complete the set. **(K.-S. M. A.)**

Mirror, The. — The Mirror of literature amusement and instruction. London, J. Limbird, November 2, 1822 — December 24, 1842.

40 v. fronts. (ports.) illus. 20 1/2 cm. Vol. XXXIX. is the first vol. of the New series. **(K.-S. M. A.)**

Miscellanies of the Philobiblon Society. — Miscellanies of the Philobiblon Society. Vol. III. London, Charles Whittingham, 1856-57.

42, 28, 31, 72, 24, 23, 6, 79, 70 p. 21 1/4 cm. "The impression of the Contents of this Volume is limited to 100 copies on laid paper". Contents include: — Another version of Keats's "Hyperion". **(K.-S. M. A.)**

Monthly Review, The. — The Monthly Review; or Literary Journal, enlarged. Second series, v. I-XCVI. London, Griffiths, Becket and J. Porter, January 1790 — December 1821.

96 v. 20 3/4 cm. The complete second series consists of 108 volumes, coming down to 1825. **(C. H. N.)**

New Monthly Magazine, The. — The New Monthly Magazine and Literary Journal. v. I-LI. London, Henry Colburn and co., 1821-1827.

51 v. port. 22 cm. **(K.-S. M. A.)**

Pamphleteer, The. — The Pamphleteer. Respectfully dedicated to both Houses of Parliament. To be continued occasionally, at an average of four of five numbers annually. London, Gale and Curtis, 1813 — Sherwood and co., 1827.

28 v. 20 1/4 cm. A twenty-ninth volume consisting of two numbers published in 1828, is wanting in this set. **(K.-S. M. A.)**

Press, The. — The Press: family literary journal of amusement and instruction. London, William Horsell, July 6 — September 28, 1850.

204 p. 25 cm. **(F. H. B.)**

Quarterly Review, The. — The Quarterly Review. v. I.-XLV. London, John Murray, Hatchard, Richardson; Edinburgh, John Ballantyne and co., February 1809 — January 1832.

46 v. 20 1/4 cm. **(G. H. N.)**

Reflector, The. — The Reflector, a quarterly magazine, on subjects of philosophy, politics, and the liberal arts. Conducted by the editor of The Examiner. London, John Hunt, October 1810 — December 1811.

2 v. 21 1/2 cm. Edited by Leigh Hunt and contains many articles by him. Published in four numbers. Complete. **(K.-S. M. A.)**

Retrospective Review, The. — The Retrospective Review. London, Charles and Henry Baldwin, 1820-1854.

18 v. 21 1/2 cm. Title-vignettes. Three series complete. No more published. **(K.-S. M. A.)**

Romancist, The. — The Romancist and Novelist's Library: the best works of the best authors. v. I-IV. London, J. Clements, 1839-1840.

4 v. 31 3/4 cm. Vols. III. and IV. were edited by William Hazlitt. **(K.-S. M. A.)**

Seer, The. — Essays by Leigh Hunt. The Indicator. [The Companion]. The Seer. London, Edward Moxon, 1841.

IV., 84, IV., 93, VIII., 87, IV., 79 pp. 24 cm. **(K.-S. M. A.)**

Seer, The. — The Seer; or common places refreshed. By Leigh Hunt. In two parts. London, William Tegg and co., 1850.

VIII., 87, IV., 79 p. 23 1/2 cm. **(G. H. N.)**

Shepherd, The. — The Shepherd; a London weekly periodical, illustrating the principles of universal science. v. I.-III. London, B. D. Cousins, August 30, 1834 — March 31, 1830.

3 v. 24 cm. Title-vignettes. No more published. **(K.-S. M. A.)**

United States Literary Gazette, The. — The United States Literary Gazette. v. I. Boston, Cummings, Hilliard & co., April 1, 1824 — March 15, 1825.

24 n. 380 p. 25 1/4 cm. Semi-monthly. Contains many references to Byron. **(K.-S. M. A.)**

PROTESANT CEMETERY.

Brigiuti, R. — Il cimitero degli acattolici e la tomba di Shelley in Roma. [Per] R. Brigiuti. *La Tribuna Illustrata.* Roma, 18 dicembre 1892.

pp. 690-691. illus. 39 cm. **(K.-S. M. A.)**

Bunsen, Baroness Frances. — A memoir of Baron Bunsen, late minister plenipotentiary and envoy extraordinary of His Majesty Frederic William IV. at the Court of St. James. Drawn chiefly from family papers by his widow Frances Baroness Bunsen. London, Longmans, Green, and co., 1868.

2 v. fronts. (ports.) illus. ports. 22 cm. Contains a letter regarding the enclosure of the old protestant cemetery in Rome with a sunk fence in 1824. **(K.-S. M. A.)**

Carmichael, Montgomery. — The inscriptions in the old British cemetery of Leghorn transcribed by Gery Milner-Gibson-Cullum,... and the late Francis Campbell Macauley. With an introduction by Montgomery Carmichael... Leghorn, Raffaello Giusti, 1906.

XXVII., 126 p. front. illus. port. 22 3/4 cm. **(C.M.)**

Colchester, Charles Abbot, Lord, 1757-1829. — The diary and correspondence of Charles Abbot, Lord Colchester. Edited by his son Charles, Lord Colchester. London, John Murray, 1861.

3 v. front. (port.) 22 cm. Contains important information regarding the opposition of the papal government to the enclosure of the old protestant burial-ground in Rome. **(M. H. S.)**

Graham, Maria, 1785-1842. — Three months passed in the mountains east of Rome, during the year 1819. By Maria Graham... London, Longman, Hurst, Rees, Orme and Brown; Edinburgh, A. Constable and co., 1820.

VII., [307] p. illus. 22 1/2 cm. Contains a reference to Roman festas held at Monte Testaccio near the pyramid of Caius Cestius every October. **(K.-S. M. A.)**

[Martin, Selma]. — Narrative of a three years' residence in Italy, 1819-1822, with illustrations of the present state of religion in that country. London, John Murray, 1828.

XV., [536] p. front. 17 cm. Gives important facts regarding papal regulations relative to the protestant burial-ground in Roma. **(K.-S. M. A.)**

Narrative of a Three Years Residence. — Narrative of a three years' residence in Italy, 1819-1822, with illustrations of the present state of religion in that country. [By Selma Martin]. London, John Murray, 1828.

XV., [356] p. front. 17 cm. Gives important facts regarding papal regulations relative to the protestant burial-ground in Roma. **(K.-S. M. A.)**

Rusconi, Jahn. — Il cimitero dei poeti. [Per] John Rusconi. *Emporium.* v. XXVIII. Bergamo, November 1908.

pp. 352-366. ports. illus. 26 3/4 cm. **(K.-S. M. A.)**

KEATS-SHELLEY MEMORIAL IN ROME.

America's Part. — America's part in honoring Keats and Shelley. *The Literary Digest.* New York, May 8, 1909.

p. 801. 30 1/2 cm. **(G. H. N.)**

Approvazione dell'Annesso Statuto. — Approvazione dell'annesso statuto ed erezione in ente morale della Società "Keats Shelley Memorial Association-Incorporated" di Londra. R. decreto n. CCCCLXXVIII. *Gazzetta Ufficiale del Regno d'Italia.* Roma, Venerdì 6 Dicembre 1907.

pp. 7062-7063. 32 cm. Gives the text of the Italian Royal Decree by which the Association was incorporated in Italy. **(K.-S. M. A.)**

Bodrero, Emilio, 1874-. — Cronaca letteraria [per] Emilio Bodrero. Roma, Cooperativa tipografica Manuzio, 1910.

12 p. 24 cm. Reprinted from the *Rassegna Contemporanea*, Roma, Anno III, n. 2. Contains a review of the *Bulletin of the Keats Shelley Memorial. No. 1.* **(B. E.)**

Browning-Blake Matinée, The. — The Browning-Blake Matinée. *Punch.* v. CXLIII. London, July 3. 1912.

p. 5. 28 3/4 cm. Parody on the Keats-Shelley Memorial Matinées at the Haymarket Theatre, June 25 and June 28, 1912. **(B. H.)**

Bulletin. No. 1. — Bulletin. No. 1. of the Keats-Shelley Memorial. [By William Roscoe Thayer]. *The Nation.* v. XC. New York, February 10, 1910.

p. 143. Brief notice of the *Bulletin of the Keats-Shelley Memorial. No. 1.* **(G. H. N.)**

Bulletin of the Keats-Shelley Memorial. — Bulletin of the Keats-Shelley Memorial in Rome. Edited by Sir Rennell Rodd and H. Nelson Gay. No. 1. London, Macmillan & co., ltd.; New York, The Macmillan co., 1910.

v., 187 p. front. illus. facsims. 29 1/2 cm. Contains many letters, the greater number unpublished, of which the originals are to be found in the archives of the Memorial in Rome, including letters of Shelley, Byron, Severn, Trelawny and Captain Daniel Roberts. Gives also an extended account of the origin and development of the Memorial itself and of the inauguration ceremonies. Appended is the *List of the First Thousand Works acquired by the Keats-Shelley Memorial Rome.* **(K.-S. M. A.)**

Edgar, William C[rowell], 1856-. — The Keats House in Rome, [by] William C. Edgar. *The Bellman.* v. VII. Minneapolis, Saturday July 3, 1909.

pp. 792-793. illus. 31 cm. A well meant appreciation with certain errors of judgment and taste. **(E. W. C.)**

[Gay, H. Nelson], 1870-. — The Keats-Shelley Memorial in Rome. *The Nation.* v. XCII. New York, May 18, 1911.

p. 509. 31 cm. **(G. H. N.)**

Keats-Shelley Memorial, The. — The Keats-Shelley Memorial in Rome. [By H. Nelson Gay]. *The Nation.* v. XCII. New York, May 18, 1911.

p. 509. 31 cm. **(G. H. N.)**

Keats-Shelley Memorial, The. — The Keats-Shelley Memorial in Rome. An appeal for books, mss., and subscriptions. [By Clement Shorter]. *The Sphere.* v. XLVII. London, December 30, 1911.

p. 314. port. facsim. illus. 42 1/2 cm. **(S. Cl.)**

Keats-Shelley Memorial Souvenir. — Keats-Shelley Memorial Souvenir. *The Bookman.* London, June 20, 1912.

60 p. illus. ports. facsims. plates. 33 1/2 cm. Published on the occasion of the Keats-Shelley Matinées at the Haymarket Theatre, June 25 and June 28, 1912. Profusely illustrated; some of the portraits and views are of great interest. Buxton Forman's *Shelley and Keats in the twentieth century* is the most valuable contribution contained in the Souvenir. The account of the Memorial is not exact. **(B. H.)**

Place d'Espagne, Sur la riante. — Sur la riante Place d'Espagne. *Le Carnet Mondain.* XII Année. Rome, 10 Avril 1909.

p. 4. 33 1/4 cm. Contains an account of the inauguration of the Keats-Shelley Memorial Rome. **(C. H. N.)**

Quaritch, Bernard. — A catalogue of rare and valuable books... Offered at the net prices affixed, by Bernard Quaritch.. London, [G. Norman and son], December 1906.

111 p. 24 1/2 cm. The back cover contains an appeal for subscriptions for the Keats-Shelley Memorial Rome. **(B. H.)**

[Shorter, Clement]. — The Keats-Shelley Memorial in Rome. An appeal for books, mss., and subscriptions. *The Sphere.* v. XLVII. London, December 30, 1911.

p. 314. port. facsim. illus. 42 1/4 cm. **(S. Cl.)**

Souvenir of the Keats-Shelley Memorial Matinées. — Souvenir of the Keats-Shelley Memorial Matinées at the Haymarket Theatre [June 25th. and 28th. 1912, arranged and organized by Frederick Harrison]. [London, 1912].

27 p. front. ports. illus. 27 1/4 cm. Programme, poems, lists of committees, etc. **(K.-S. M. A.)**

Stedman, Edmund Clarence. — Edmund Clarence Stedman, the banker-poet. *The American Review of Reviews.* v. XXXVII. New-York, February 1908.

p. 130 bis. front. (port.) 24 3/4 cm. Stedman was the first chairman of the American Committee of the Keats-Shelley Memorial Rome. **(J. R. U.)**

[Thayer, William Roscoe], 1859-. — Bulletin. N. 1. of the Keats-Shelley Memorial. *The Nation.* v. XC. New York, February 10, 1910.

p. 143. Brief notice of the *Bulletin of the Keats-Shelley Memorial.* No. 1. **(C. H. N.)**

List of those
who have presented works to the library

A. C. P.	Conrad Potter Aiken. Cambridge, U. S. A.
B. E.	Prof. Emilio Bodrero. Rome.
B. E. S.	Ernest Sutherland Bates. New York City.
B. H.	Harold Edwin Boulton. London.
B. M.	Mrs. Marie Beale. California.
B. O.	Oscar Browning. Cambridge, England.
B. W. K.	William K. Bixby. Saint Louis.
B. W. S. C.	Welbore St. Clair Baddeley. Painswick, Glos.
C. E.	Emilio Cecchi. Rome.
C. E. of	Earl of Crewe. London.
C. E. H. M.	E. H. Moyle Cooper.
C. E. W.	Edwin Watts Chubb. Athens, Ohio.
C. F.	Frederic Crowninshield. New York.
C. C.	Contessa Grace Campello. Arrone.
C. H. W.	Henry W. Cannon. New York City.
C. M.	Montgomery Carmichael. Leghorn.
C. p.	The Clarendon Press. Oxford.
C. U. p.	Columbia University Press. New York.
D. B.	Bertram Dobell. London.
D - L. E.	Sir Edwin Durning-Lawrence. London.
E. E. P.	Miss E. Phillips Edge. Vancouver, British Columbia.
E. R.	Richard Edgcumbe. Edgbarrow, Crowthorne, Berks.
E. W. C.	William C. Edgar. Minneapolis.
F. A.	Andrea Ferretti. Rome.
F. A. C.	Arthur G. Ferard. London.
F. C. E.	Captain Claude Edward Foster. London.
F. F.	Fulvia Faruffini. Napoli.
F. H.	Henry Frowde. London.
F. H. A.	H. A. Freeman. Rome.
F. H. B.	H. Buxton Forman. London.
G. E. D.	Mrs. Elizabeth D. Griscom. New York City.
G. E. N.	Mrs. Eugenie Nelson Gay. Rome.
G. F.	Francis Gribble. London.
G. G. M.	George M. Gould. New York City.

C. H. N.	H. Nelson Gay. Rome.
C. P.	Paul Gallinard. Paris.
F. H.	Henry Frowde. London.
H. N.	Norman Hill. Paris.
J. E.	E. Joseph. London.
J. R. U.	Robert Underwood Johnson. New York.
K. L.	Liizi Karttunen. Russia.
K.-S. M. A.	Keats-Shelley Memorial Association. New York-London-Rome.
L. E.	E. Lydekker. London.
L. P. H.	Paul Hyacinthe Loyson. Paris.
L. W. E.	William Ellery Leonard. Madison, Wisconsin.
M. A. H.	A. H. Mayhew. London.
M. & c.	Methuen & Co. London.
M. C. E.	Contessa Evelyn Martinengo Cesaresco. Salò.
M. E.	Elkin Mathews. London.
M. F. M.	Fausto M. Martini. Rome.
M. H. S.	Harrison Smith Morris. Philadelphia.
M. J.	John Murray. London.
M. L. L.	Leonard L. Mackall. Jena.
M. M.	Mario Menghini. Rome.
N. A.	Nuova Antologia, Rivista di lettere, scienze ed arti. Rome.
N. E.	Eveleigh Nash. London.
P. C. P. s	G. P. Putnams Sons. New York.
R. R.	Sir Rennell Rodd. Rome.
R. W.	Hon. Whitelaw Reid. American Embassy, London.
S. A.	Arthur Severn. London.
S. C.	Prof. Carlo Segrè. Rome.
S. Cl.	Clement Shorter. London.
S. L.	Laura Stedman. New York City.
S. R.	Raffaele Simboli. Rome.
S. W. W.	W. Wray Skilbeck. London.
T. H.	Sir Herbert Thompson. England.
T. W. R.	William Roscoe Thayer. Cambridge, Mass.
V. H.	Dott. Hermann Varnhagen. Erlangen.
W. B. S.	Blanche Shoemaker Wagstaff, New York City.
W. G. E.	George Edward Woodberry. Beverly, Mass.
W. G. C.	Gordon Graham Wordsworth. Capri.
W. M.	Miss Wellford. Richmond, Virginia.
W. T. J.	Thomas J. Wise. London.
W. W.	William Wordsworth. Rydal Mount.
Z. F.	Frederic Zeigen. Detroit.

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